CARTOONIST PROfiles

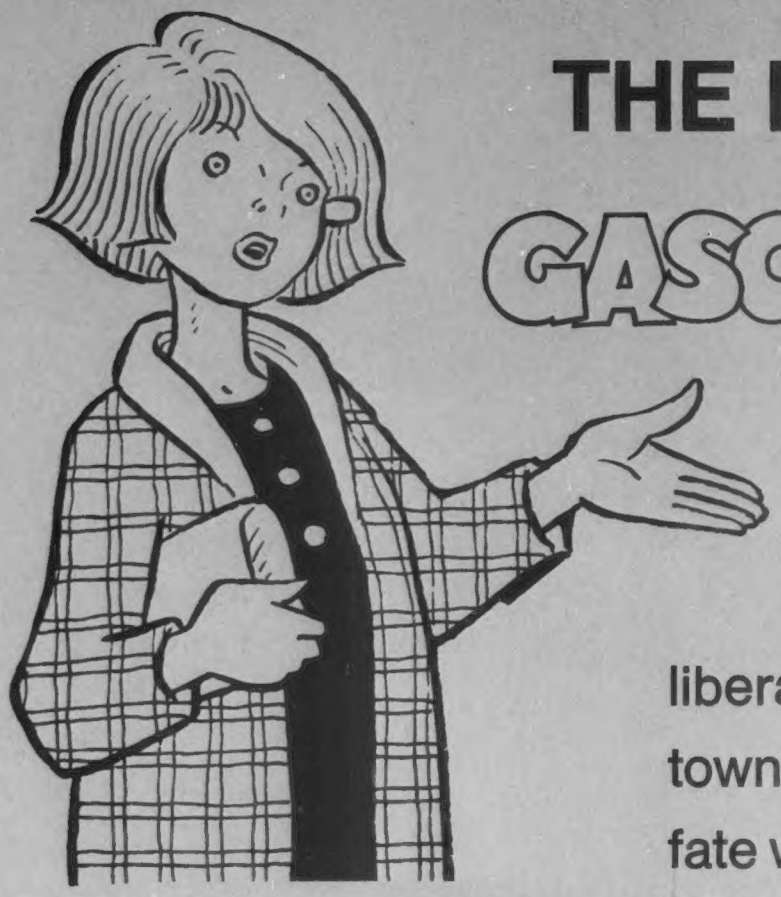
A unique quarterly magazine for the professional, the cartoon buff, the student, and all who enjoy cartoons.

Photo by Jim Ruth

REG SMYTHE, creator of ANDY CAPP, imitating Andy waiting for the Pub to open.
(See story in this issue)

ISSUE NO. 8 – NOV. 1970

$2.50



THE NEW MAYOR OF GASOLINE ALLEY

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CARTOONIST PROfiles

Editor: JUD HURD

Photos by Jim Ruth

Volume 1, Number 8
November 1970

·· Notes from the Editor ··

● *Just a word about back copies of CARTOONIST PROfiles for those who have written in regard to them. A limited number of Issues #3, 5, 6, and 7 are available at $2.50 each. Unfortunately, all others are out-of-print. The receipt of your check for copies desired will start the wheels in motion to get them to you.*

● *Your editor would like to ask a favor of you which would add greatly to the time available for the production of CARTOONIST PROfiles. It would be very helpful, and much appreciated, when you have received the four issues which are included in your current subscription, if you would kindly put your renewal check for $8 in the mail to us, without waiting to get a reminder card. Quite naturally, we're very happy about the reason why a large volume of reminders has been necessary at renewal time—your enthusiastic response to the magazine—but we would like to devote a maximum of our available hours to the production of the very best magazine possible, and to minimize the time consumed in administrative details. We know you will understand this fully.*

● *Once again, we'd like to add a word about the time required for the magazine to reach various destinations. CARTOONIST PROfiles is ready for mailing on the 15th of February, May, August and November. Normally you can expect that it will take at least 3 weeks and possibly more, to reach you. The postoffice may beat this time in the case of subscribers living near the east coast, and may take a little longer in the case of more distant subscribers. If you live in the U.S., and have not received your copy 30 days after the*

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Continued

15th of the months mentioned previously, please let us know immediately. Extreme care is used to see that each subscriber is sent a copy and when a copy does turn up missing, it has almost always been lost in the mails. In a few cases, subscribers have waited till the end of the year to advise us that they never received an issue which was published many months before. So occasionally we have had to tell them that the missing issue was, unfortunately, out-of-print. Several months sometimes elapse from the time an issue is mailed until it reaches a European, Asian, or other foreign destination. But once a subscriber has received his first copy, then he should be getting a new one every three months after that.

● *We want to apologize for the fact that certain features which were advertised for this issue do not appear here.* All *of these stories will be in upcoming issues. However, it often happens that a certain story turns out to require considerably more space than was originally anticipated. Perhaps additional photos were taken or extra cartoons became available later, so that other stories were deferred till later issues. We have been under some pressure from readers to disclose what future issues will contain—which prompted us to run the preview box in Issue # 7. For the above reasons, we will refrain from predicting from now on.*

● *A note about subscription rates for Canada, and for foreign countries: For some time the rate for Canadian subscriptions has been $9 per year and the rate for foreign subscriptions $10 per year.*

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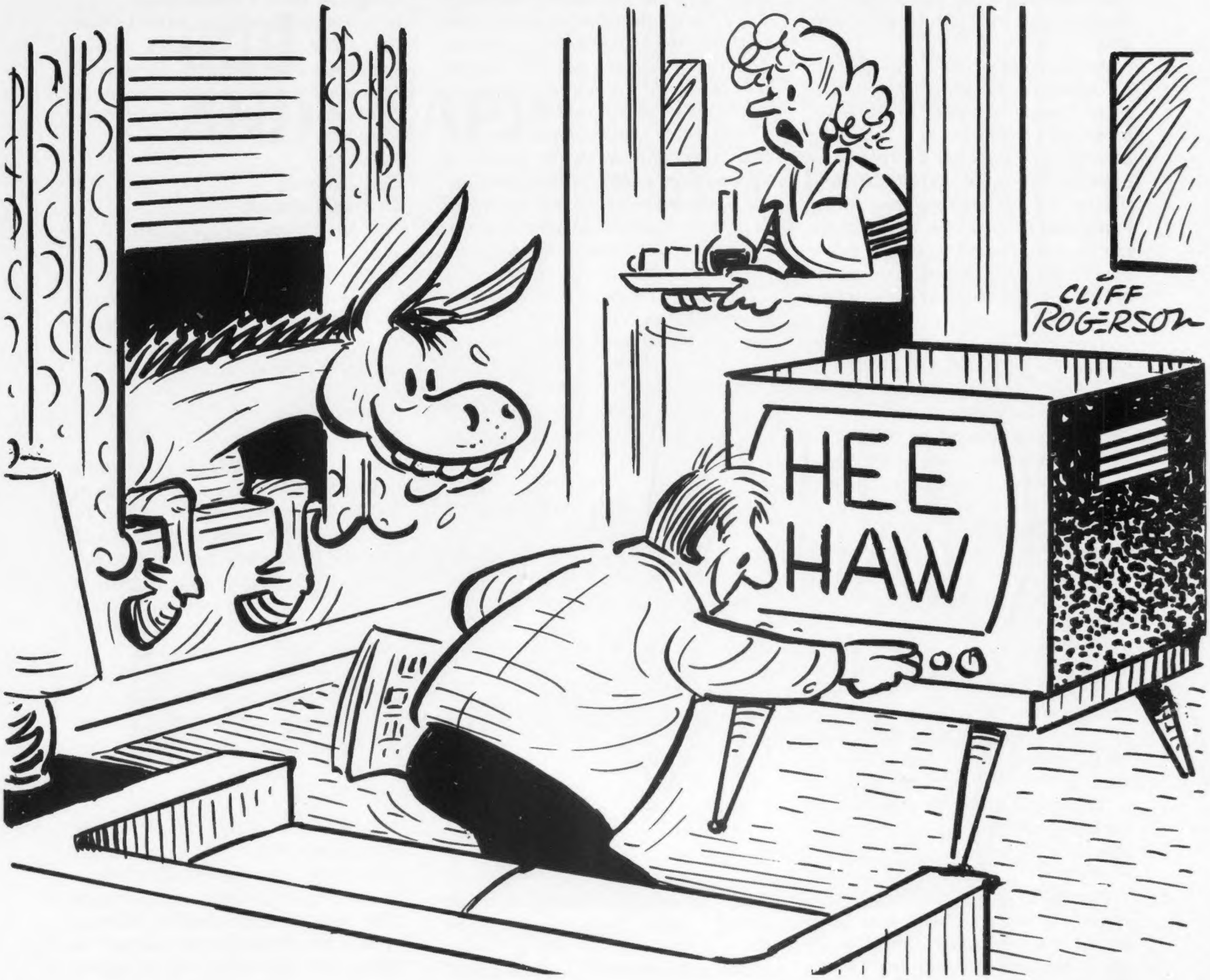

PROFILE: Cliff Rogerson was born, if at all, in Washington, D.C. He attended art school (don't all cartoonists?) and got a job assisting Billy DeBeck. Barney Google was contagious. Not only do Cliff's characters all have fried egg eyes, but Cliff does too. He spent four years in the Navy as a combat photographer and liberated 900 Japanese cameras. He drew Newsday's editorial cartoons for 14 years, single-handedly electing Alf Landon President. He now draws 'Tee Vee Laffs' at Wyalusing, Pa. There is such a place. His secret: middle name is Winfield.

THE BELL-McCLURE SYNDICATE

1501 Broadway, New York, N.Y. 10036 Phone (212) 244-1690

Sound Off!

Some time ago we asked several CARTOONIST PROfiles subscribers who live on foreign shores to tell us a little about themselves and their activities. Here is one of the replies received from the Canary Islands, which we'd like to share with you.

Professionally I am a Ships' Agent, i.e. Manager of a Shipping Agency in these Islands. I attend to freighters principally, although, now and again a passenger liner on a cruise also comes consigned to my Firm. Lately, fishing business has developed considerably and I have extended my activities in this direction, not local fishermen but mostly Japanese, Korean and other Far-Eastern vessels which operate in our area.

Apart from this I am a news correspondent and I represent the "DAILY TELEGRAPH" and "MORNING POST" of London.

I was introduced to American Comics when very young by an American couple who lived nearby. This was in France, many years ago. I must have been particularly receptive to something beyond the story or theme graphically presented in these daily strips and I still feel that one day something will be written in depth which will place your Comics where they deserve in both literature and art of the United States. Perhaps nostalgia comes into play when I say that present day Comics, with a few notable exceptions, are far below the standards of their forbears but here again a cycle might be involved and we are perhaps only judging a momentary difference in relation to what we remember of the crest of the last wave.

I naturally try to keep in touch with everything concerned with your Comics but it is sometimes difficult in an out-of-the-way spot like the Canary Islands. I have subscribed to what I believe to be a good sampler of what is being published today, and I receive regularly the Sunday Supplement of the "CHICAGO TRIBUNE" solely for the Comics.

I get a lot of good material from publications in French and Italian and I refer particularly to the Italian "LINUS" and the French "PHENIX" a very high proportion of which, as you know, is dedicated to American Comics.

I followed the earlier French publication "GIFF-WIFF" whilst it lasted and I have the complete collection on my bookshelf.

In Spain (I mean on the Mainland) tentative and timid efforts are being made to further the cause of the Comics. I have subscribed to assist some of these groups in their endeavors but I feel that they are not only waging a losing battle but that they are going in the wrong direction. Unfortunately Comics are a fashionable theme nowadays and this allows the growth of very strange plants. Apart from this the Spaniard is always very concerned in proving that he is an adult and progressive to boot. In such circumstances plants such as those expressed by your traditional Comics cannot sprout, let alone develop. That is my personal opinion, for whatever it may be worth.

VICTOR J. GONZALEZ DUST
SANTA CRUZ DE TENERIFE
CANARY ISLANDS

I appreciate very much the space you gave to Dick Tracy and Gould. Gosh! It seems like only yesterday that I did those strips and pages! Thank you for your kindness.

Chester Gould
Woodstock, Illinois

I thought you would like to know that your feature on Lank gave him a tremendous amount of pleasure during his last illness. It might be of interest to you to learn that I have requested that his name continue on the strip, and 'Mickey Finn' will still be signed 'Lank Leonard'—for many years, I hope. It is my way of paying tribute to a wonderful man and a great cartoonist.

Morris Weiss
North Miami, Florida

Martha Blanchard's sudden death was a real loss to the cartooning profession—I'm so glad you had already printed your very fine article about her. At the same time I learned of the death of one of the all-time greats: Richard Taylor, whose cartoons have been around forever. He was probably the greatest single help to my becoming a cartoonist—first through his book 'Introduction to Cartooning' when I was trying to become a cartoonist in West Texas without access to other cartoonists or editors—then later through a lengthy correspondence over the years. He gave of himself so generously. I've been thinking of writing a tribute to him—would you be interested?

Betty Swords
Denver, Colorado

I would like to know—is it impossible to sell a syndicate a strip by mail? *If so, is the best way to make the rounds in person?*

Richard Riley
Fort Scott, Kansas

You can mail sample strips to a syndicate. Even if you took them in in person, the editor wouldn't be able to take the time to read them over and consider them while you waited. Besides, he'll probably want to discuss the strip, if it's really good, with others in the office, with the syndicate's salesmen, etc.

If the feature rings a bell with the syndicate, they may want to talk it over—then you can see them personally.

I found the article describing the change-over in Little Orphan Annie's authorship quite interesting. Perhaps this attempt to preserve a strip in spite of its author's death could be followed by one on the deliberate attempt to change the style of a strip in adjustment to changing times. May I suggest an article on the transition from The Great Gusto to Big Chief Wahoo to Steve Roper and Mike Nomad—with illustration and analysis.

Keep up the good work. Your magazine was a long time coming but it's been worth the wait.

Kenneth S. Barker
Ste. Anne De Bellevue
Quebec

WHO HAS ORIGINALS by Thos. Nast, A.B. Frost, Alex Raymond, Winsor McCay, etc. Will buy or swap others. A. PASKOW, 1662 Cropsey Avenue, Brooklyn, N.Y. 11214.

A Visit with Smythe and ANDY CAPP

When I mentioned to Jud Hurd that my wife, Gerry, and I were going to be in London this summer, he asked if we'd stop to interview and photograph REG SMYTHE, the creator of the very popular ANDY CAPP, for CARTOONIST PROfiles. We did. Reg turned out, for a visitor to London, to be far more interesting than either the Tower of London or the changing of the guards at Buckingham Palace. We hope you share that view with us as you read the following interview.

JIM RUTH

Photo by Jim Ruth

"Cartoonists are so flipping normal."

A VISIT WITH REG SMYTHE
by Jim & Gerry Ruth

When we commented upon the ease with which we found his address, Reg told us that he always gives the same directions, on tatty, old Grape Street between the Greek barber shop and the wine merchant. He has often received mail with that description as the address.

We had often heard people in the states say that no American could ever have created 'Andy Capp'. We asked Reg his feeling on this.

"I agree. Anyway, not in the style and form that I do it. Americans seem to like things with more sweetness. For example, Schulz's 'Peanuts' sells to ladies' magazines in England. It is sweet and yet when you look at it, it is much rougher than Andy. The little girls do and say things for the joy of hurting. Compared to Lucy, Andy is a sweet person, a real pet. 'Andy Capp' enjoys the same popularity in England that 'Peanuts' does.

"Strips like 'Blondie' again show things as sweetness and light. But Dagwood is no more unreal than Andy. There are men like Dagwood

ANDY CAPP is distributed in the U.S. by Publishers-Hall Syndicate.

ANDY CAPP

Reg and his wife, Vera, right next to the Greek Barber Shop.

here as well as in America, just as there are men in America like Andy. We're really all the same when you get down to it. There are parts of Dagwood in us and parts of Andy.

"Where do I get my ideas for Andy? Well, Andy has a lot of me in him. He comes from the north of England, so do I. He's left handed, so am I. The big difference between Andy and me is that when he wants something, he goes and gets it. He goes straight for it. I'm pulled by sentiment, this way and that. Andy is really the last of the cavaliers.

"I rather like and admire old Andy, to a certain extent. Our relationship is like a great romance carried on by mail. We never meet, I never see him. If I ever did meet Andy, I'd probably hate him. After I'd had a couple of pints with him, I wouldn't want to see him again.

TCH! SEE THAT, FLO? FLIPPIN' WOMEN DRIVERS!
SCREECH
9-1
THAT WOMAN 'APPENED TO BE A MAN
© 1970, Daily Mirror Newspapers Ltd.
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"Andy is a part of us and yet separate. When Vera and I walk down the street and see someone who would attract Andy, we say to each other, "I know what Andy would say to her."

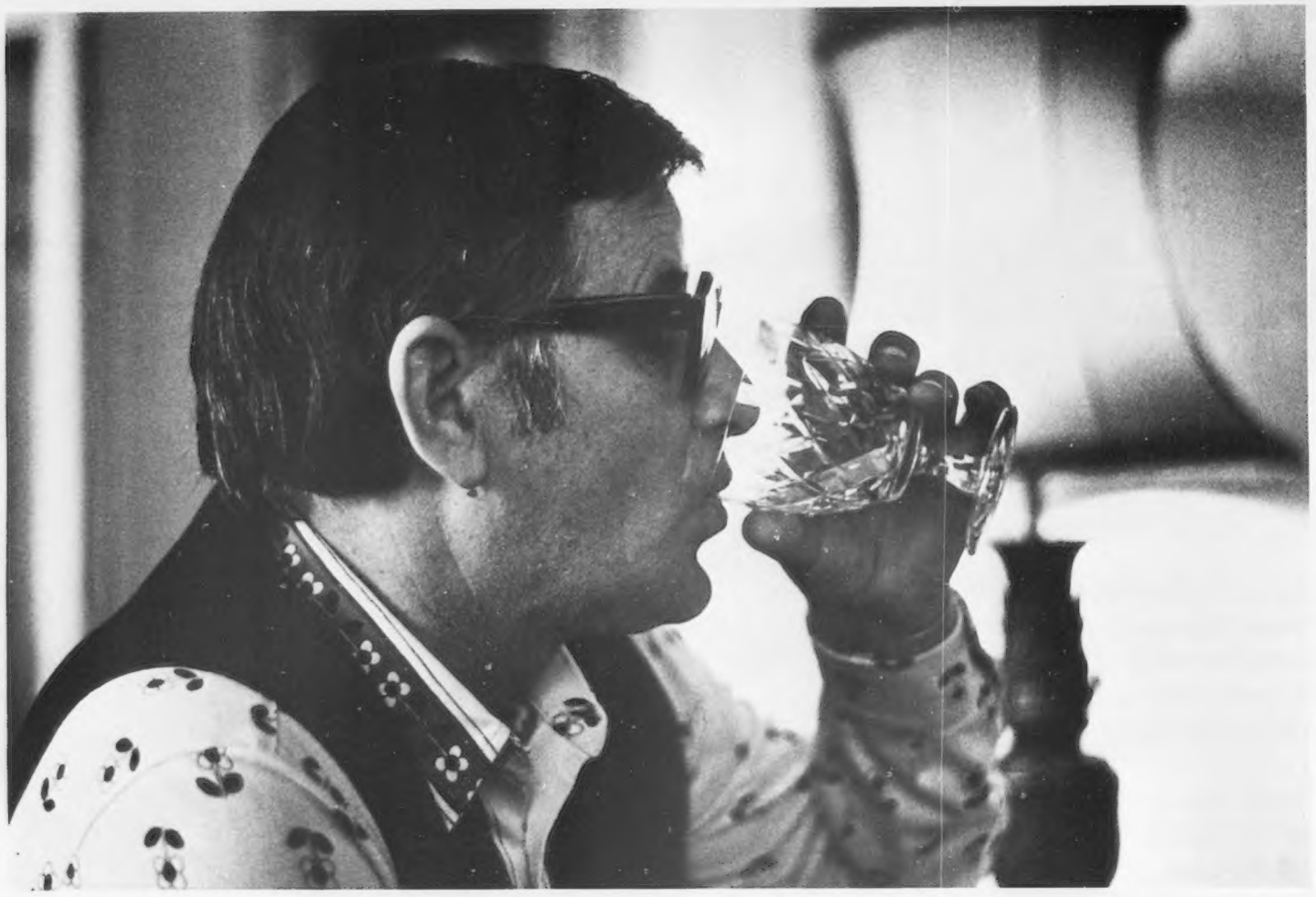
"Florrie has a great deal of my mom in her. She looks somewhat like her, not the nose, of course, and not the humor.

"I didn't drink until I'd started doing Andy. The family was rather ashamed of me. Everyone else would be having a few pints and I'd sit there with my tomato juice. You might say I was the white sheep of the family.

" 'Andy Capp' deals with the special relationship of the childless couple. Andy is the child. Other strips use the battle within the family as a vehicle, but it would be impossible to do 'Andy Capp' if there were children in it. He couldn't go into her

Photos with this story by Jim Ruth

"When Vea and I see someone who would attract Andy, we say, 'We know what Andy would say to her'."



"I didn't drink until I started doing Andy."

handbag and rush off the way he does. It would be obscene in a way."

BACKGROUND

"I come from the north of England, a little town called Hartlepool. I left school at 14, I was somewhere near the bottom of the class. I was the kind of bloke, if someone said, "What is 2 and 2," I'd say 22. Up till then, I never drew. I didn't draw then, either. I was on the dole. There were no jobs and I wasn't fit for anything. When I was 18, I joined the army. It was supposed to be for five years, but the war came along and I was in the army for ten, almost eleven years. Most of the time I was a private, but I made sergeant before I got out. At that time, men were making about five pounds and I used to wonder what I could do that would be worth five pounds to anyone. I wasn't equipped to do anything. I wasn't fit enough for manual work. So I went into Civil Service, the Post Office. I was TC 3, a temporary clerk, grade three. I was fit enough for that.

"There were free-time groups in Civil Service, like the drama society. I didn't act, but one day they needed a poster. It was for a play called "Flowers for Loving". I said I'd have

THIS IS OUR NEW NEIGHBOUR, ANDY
HELLO THERE, MISTER CAPP, HOW ARE YOU?
MIND YER OWN FLIPPIN' BUSINESS!
AN' 'E WOULDN'T TELL YER THAT MUCH IF 'E DIDN'T LIKE YER FACE
8-27
© 1969, Daily Mirror Newspapers Ltd.
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a go at it. It was awful, but some bloke said to me, "You ought to be in Fleet Street". That's London's Madison Avenue. I took my poster to an advertising agency. The man was very kind, it was awful. He said, "Well lad, if you like to draw for your own amusement. . ."

"Three months later, I decided that I wanted to be an artist. In the meantime I hadn't drawn a thing. I went to another agency. This man didn't turn me down out of hand. He said, "Why don't you try cartooning?" He told me to bring him thirty cartoons by the next Friday. I'm sure that he never expected to see me again. But the following Friday I turned up with the thirty cartoons. He knew as much or as little about cartoons as I did. He wasn't an artist's agent at all. But he sent the stuff around to anybody's digest and everybody's journal and out of the lot I sold two. The day I became a cartoonist, he became an artist's agent.

ANDY IS BORN!

"From then on I'd work at my job everyday. I'd come home at 5:30 and start drawing. I gave myself a half hour to do each cartoon. I did sixty a week, on speculation. If I did one in fifteen minutes, that was wonderful, that meant I had forty-five minutes to do the next one. Once a week, Vea and I would go to the cinema. We'd find out what time the main feature started. Five minutes before it began we'd rush over, we'd stay for the feature and then rush home and I'd work again. I did that for about two or three years.

"At the time I was selling some things to the Daily Mirror. They had a feature called 'Laffs at Work'. They printed free lance cartoons there. I guess they got tired of picking and choosing among the lot that came in and they announced that the bloke who sold the most in the next month would do it regularly. That month I had the most in and I got the job.

"I was working for the Mirror for a couple of years and I was home on holiday. They had a campaign on to get more readers in the north of England. They knew I came from there and they rang me up and said, "Reg, we need a strip about the north." I put 'Andy Capp' together in about an hour. I thought I was fobbing something off on them. When I came back I brought it with me. The cap was a last minute idea, a sort of gimmick. So was the drinking. In the beginning, he was always belting her around. I didn't know what the restrictions were so I just went ahead. He doesn't do that anymore. Now the fights are indicated in a circle thing, but you don't see the actual fight.

"The cartooning has been simple for me. It's not slick. I know nothing about drawing. If someone asks me to do a caricature, I can't. I don't know how to begin. I only know about Andy Capp."

"I do all my own writing, drawing and lettering. It's more personal that way. I want to do it myself. I want to keep it so I can do it whenever I want and not have to wait for it to come back from someone else. I do all the work on it here at home. I go to the newspaper every day, it gets me up and dressed and looking smart but I do my work here. There's a lot of letters and things that I do at the paper and now there are the commercial things.

"I do the strip in a square, like a little picture. I work in the kitchen or the den, I like to talk to Vea when I'm working or watch the telly. I draw in pen. What kind of pen do I use? To tell you the truth I haven't the slightest idea. I have a nib that I've been using for years. It's hard to get a nib for a lefthand artist.

"I work very small on a mat surface board.

"I use no reference material. I like to do it the hard way.

"The gag is only a gimmick for the thing I want to say. I have all the ideas in my mind. I don't have to go about looking for ideas. Sometimes I use an old joke or an old saying, something that I know about from home and the people. I put the joke in the third frame and the fourth frame is soft. I like to have a silhouette in the last frame, showing them going home together.

"By drawing in four, in a square, it makes a nice little picture. The joke isn't the thing, it's the way it's told that is important."

"Is it possible that 'Andy Capp' could go on television?

"No! Well, if it was done, I don't think it would affect the feature. I don't think anyone would connect it with the feature. If it was badly done, they would say, "It's not as good as the cartoon." I don't know who could do 'Andy Capp.'

"I never put anything in 'Andy Capp' that couldn't happen. I had an art editor once, at 'Laffs at Work'. When he would reject a cartoon, he'd sometimes say, "But that couldn't happen". I still only put in things that could happen.

"Do I have a favorite cartoonist? There's an American chap who drives me just mad, John Gallagher. The things he draws just couldn't happen but he kills me. He's done some really beautiful ones.

"Another American I particularly liked was Clyde Lamb. I used to see his things before I drew cartoons myself.

"Jerry Marcus had a panel once in which the husband said, "Give me anything for breakfast, except,. . ." and then he went through the whole menu. That's very Andy Capp, I do the same thing myself.

"But Gallagher, I admire him tremendously.

"Am I a celebrity? Oh, no. If you were to ask someone, say on a quiz, name three cartoonists, they'd probably say Giles, Lancaster and Andy Capp. Always Andy Capp, never Reg Smythe. It's like being a celebrity without the bother of it. I've been on television about three times, although I get invitations quite often. It would do the feature no good, they just want to make a personality of me, they say I'm shy and modest. I'm shy but not modest.

"Andy now appears in 15 countries and 37 languages. The states were one of the last to pick it up. Bob Hall saw it someplace, I think Africa,

1
C'MON, 'URRY UP, WE'LL BE LATE!
3
THEY HAVE AN ARRANGEMENT – SHE PRAYS FOR HIM AND HE DRINKS HER HEALTH
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11-15

and saw that people were reading it and laughing.

"What kind of work is Andy out of ? Well, Andy would like a job as Santa Claus, he works only one day a year and Andy likes those hours.

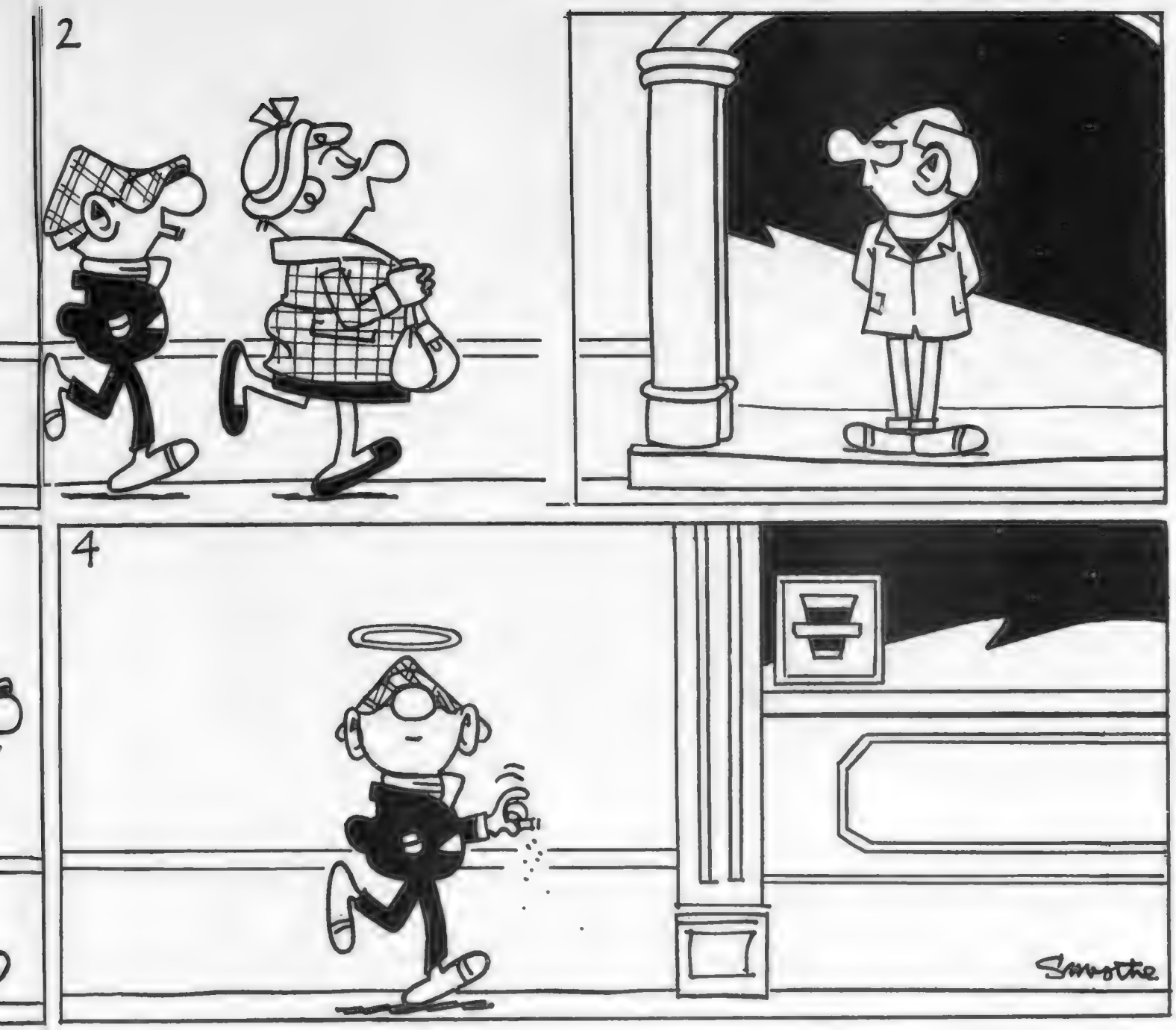
"One time Andy had a job. He came back home after about a half hour and told Florrie that he had to quit because the foreman was using obscene language. He kept saying things like, "Okay mates, get your back into it."

ARMY EXPERIENCES

"I was in the Royal Northumberland Fusiliers. We were out in the desert. We were just standing around most of the time, making do with the equipment. Generally we hadn't a clue what was happening around us. I was very upset when the war broke out. We thought we were on maneuvers when all of a sudden there were German tanks coming towards us. Before that we had been up against the Italians, but this was a whole different thing. The Germans had good equipment. We were making do with stuff we had captured. This is how our tank demolition team worked. One chap would rush out and draw the attention of the tank. While it was concentrating on him, another would rush out with a molitov cocktail type of thing and throw it at the wheels. If it slowed at all, a third bloke with a crow bar would try to take the tracks off it.

"When the Germans were at Bengazi we were scared to death. We ran to Tobruk. The Germans weren't particularly interested in us. They passed us on the road. We were in Tobruk for a nine months siege. It really wasn't a siege, either. They could have come in anytime they wanted. But why bother. We were self-contained prisoners.

"Our C.O. was something. When we got to Tobruk, he said, "Corp. Smythe, form a bayonet party."



What a fool, we put on the bayonets just to please him.

"Most of us never saw an angry German.

"I remember one time, though. The Germans were going to Tripoli. They made off and left about a half dozen men behind. We got five of them and the other fellow got away. My commander said, "Smythe, bring in that man for questioning." I jumped into a jeep and headed toward where he was. I stopped the jeep and jumped out. I could hardly move with the big boots I was wearing. I thought I ought to make a bit of a show, to scare him. I took my rifle, it was all sanded up. I tried to put a shell in it but it was stuck. I was pulling at it when I looked up and saw the biggest German ever, standing a few yards away looking at me. I struggled with the rifle some more and he came over and sat on the bonnet of the jeep. Finally I just drove the jeep back with him sitting on the bonnet. I can just imagine him now sitting someplace in Germany telling his friends about the funny little English bloke who was falling over his feet and couldn't get his rifle to work.

MORE ABOUT ANDY

"No, I don't do any writing except for 'Andy Capp.' I'm often asked. I thought of doing an advice column with Andy giving advice. That might be fun. But I never had the urge to work hard. I could stop drawing easily. I don't feel compelled to draw.

I did when I was younger. When you're young, you want to be famous. Now I'm in Andy's shadow. People call me Andy.

"When I draw something, I show it to Vea. She knows nothing about cartoons. If she doesn't like something, I take no notice. There's always something in it for someone. You mustn't listen to anyone, or let

"I draw in a square. It looks like a little picture."

"What kind of a pen do I use? To tell the truth, I haven't the slightest idea."

LADIES' HAIRDRESSERS
9-4
YER'VE 'AD YER HAIR DONE
'E NOTICED!!
I CAN ALWAYS TELL – HER FACE GETS RED AN' BLOTCHY FROM THE DRYER
© 1969, Daily Mirror Newspapers Ltd. TM ® Publishers-Hall Syndicate
Smythe
YER'LL BE BETTER OFF WITHOUT ME – I'M A FAILURE AS A HUSBAND!
9-14
NAME ME ONE THING I 'AVEN'T FAILED AT–!
37
BREAD-WINNIN'
© 1970, Daily Mirror Newspapers Ltd TM ® Publishers-Hall Syndicate
TRUE – I'VE NEVER EVEN ATTEMPTED THAT
Smythe

© 1970, Daily Mirror Newspapers Ltd TM ® Publishers-Hall Syndicate
9-2
I'VE PHONED F' THE FIRE BRIGADE, PET!
OH, GOOD
IS THAT ALL YER'VE GOT T' SAY?!
ER... IF IT'S BURNT DOWN WHEN I GET BACK, I'LL MEET YOU IN THE 'DOG AND DUCK', OKAY?
Smythe
SPARKLING ALES
ALES
STOUTS
LOOK AT THAT, FLO – YOUR ANDY!
RELAX, RUBY, LIVE AN' LET LIVE
© 1970, Daily Mirror Newspapers Ltd TM ® Publishers-Hall Syndicate
9-17
YOU'VE CERTAINLY CHANGED
SO'S 'E – 'E'S AT THE AGE WHERE 'E KISSES 'ELLO AN' SHAKES HANDS GOOD NIGHT
Smythe

"I'm shy but not modest."

them influence you or you'll find that you're doing what they want and not what you want yourself.

"I often get letters from women who say, "You must know my husband." Most of my mail is from the working class or the intellectuals, not from the middle class.

"Lena Horne is a fan of 'Andy Capp'. When I met her, there were so many things I had thought to say and all she could talk about was Andy.

"You get the best of a man through his cartoons. People expect a cartoonist to be bubbling over. Most cartoonists are very rational. You have to be rational to appreciate the irrational. That's why cartoonists are so flipping normal.

"I'm very pro-women. Florrie is a much better person than Andy. Come to think of it, my father was something like Andy. He wore a cap and played football. He was a marvelous footballer. He didn't have Andy's style, his flair. I guess all men have a little of Andy in them.

"There are times when I do just a joke in the strip. If I feel it wasn't too good, I can't wait until 10:30 when the paper is finished and people are using it to wrap fish and chips.

"Once I could hardly wait to draw a strip, now I draw to please myself. It certainly is a nice way to make a living.

"I spend two days a week, Monday and Friday, answering letters. Most of them are nice, but I answer them all anyway. The hardest to answer are the ones from parents who send in the work of their children. I have to give a soft reply. Mostly, I say I can't tell. And I really can't.

"I grew up on movies. At the time everyone was poor. The cinemas were vast, baroque places. We'd all go there. Even if you came from a place that hadn't a fire in the grate, you felt you belonged in the cinemas with their proud names, like Capitol and Palace. I was very influenced by the movies. I used to go around with my coat collar turned up, with a cigarette hanging out of my mouth. I'd go with a girl for the drama of breaking off with her. I'd see a girl for a while, then one night there'd be a bloody big moon hanging over the gas works and I'd say in my best Bogart way, "Well Baby, I think it's about time we called it a day." I'd be enjoying the sheer drama of it all when she'd say, "Okay, Reg, let's not see each other for a month." I'd want to kill her. I wanted the tears and heartbreak and the drama.

My mother still lives in the same town up north. She's somewhat of a personality there. They all call her Florrie. She was a singer once. My father is dead. My mother is very proud of me. My father never saw me do any drawing. He died while I was in the army. I still remember the last time I saw him. I was getting ready to go into the army. We hadn't seen each other for a while. He came around and we went to the pool hall for a game of snooker. As we were playing he said all the things that he figured that a bloke should say at such a time. "Be a good lad," he said, "and I'll see you when you come home." Just then he hit a ball into the pocket. "By the way," he said, "Loser pays." When we left, I paid for the table. That was the last time I ever saw him.

"My brother is a dining car attendent. That was the job I wanted."●

Nostalgia Dept.–How they looked in 1925!

Whimsies of the Drawing Boards.

Oscar Cesare, genius of caricature and symbolism in wash-drawings.

George Herriman, author of a well-known and slightly demented cat.

Milt Gross. Producing new, fast "yid" conversation, with comic drawings.

Tom McNamara. Always something doing "On Our Block."

Walter Berndt. "Smitty," may his tribe increase!

E. C. Segar. "Thimble Theatre" amusements.

Harold L. Gray. Adventures of "Little Orphan Annie."

Frank Willard. "Moon Mullins," always willing to help a loidy.

Harry J. Tuthill. "Bungle Family" mishaps.

W. E. Hill understands us better than we do ourselves.

Gene Byrnes, whose "Reg'lar Fellers" are regular little scamps.

Frank H. Beck. Making "Gas Buggies" funnier than they are.

Sol Hess, laughology expert, prescribing "The Nebbs."

Jimmy Murphy, leading "Foots and Casper" through mystic mazes.

Charles Voight, creator of petite "Betty."

Ad Carter. "Just Kids," just as they are.

SOVIET CARTOONS

The following very interesting article on SOVIET CARTOONS was written especially for CARTOONIST PROfiles by Vladimir Misyuchenko, a correspondent for the Novosti Press Agency, which prepares articles, interviews, talks, news reports, etc., for the U.S.S.R. and foreign countries. The story was done for us through the courtesy of George Isachenko, the Editor-in-Chief of SOVIET LIFE, the magazine about the Soviet Union published in the English language. He is presently stationed with the Information Department of the Soviet Embassy in Washington, D.C. We reproduce Mr. Misyuchenko's remarks here exactly as he wrote them and have done no editing of any kind. We are particularly indebted also to John Osenenko, the Executive Vice-President of the Bell-McClure Syndicate, who recently did some traveling in the Soviet Union in search of Russian material which his organization, hopefully, might syndicate. Our thanks to him for his help in arranging to have this article written especially for us.

"The Last Figure" (1946). From the Kukryniksy album published by the USSR Academy of Arts in Moscow, 1962.

By Vladimir Misyuchenko

In producing a friendly jest for his colleague, a Soviet cartoonist often depicts him as a soldier armed with a brush-bayonet and an easel-shield. There is definite meaning in this. From the first days of their existence Soviet cartoons have been of militant nature, fighting against everything that has been hostile and dangerous to the interests of the Soviet people, and contradictory to their culture and morality.

At the same time, Soviet cartoonists are supporters of "disarmament". "Concerning political and domestic satire," says Boris Yefimov, one of the leading Soviet cartoonists, "I wish it would disappear as soon as possible because of the complete absence of the targets of ridicule in our country and abroad. Let the angry and condemning cartoonists change their profession. The ones that are the angriest should produce 'friendly jests', and the kindlier ones should make humorous greeting cards, and the most good natured and tactful should become specialists in the history of art."

Unfortunately, the targets of ridicule and exposure still exist and therefore political satire still occupies a leading place in Soviet cartoons.

LE RIDICULE QUI TUE

Soviet cartoons, having come into being during the revolutionary upheavals of 1917 and the subsequent Civil War, have been consistently following the well known French saying: "Le ridicule qui tue"—"It's the funny things that kill." In those years, walls of houses and railroad cars leaving for the front were often covered with chalk or coal drawings by anonymous authors offering the

All material courtesy NOVOSTI PRESS AGENCY

Porfiry Krylov *Mikhail Kupriyanov* *Nikolai Sokolov*

"NATO on the Olympus"—by Ivan Semenov, Moscow, 1969.

The illustrations with this story are Novosti Press Agency Photos.

"Take the crown along. Russia doesn't need it any longer."—by Dmitri Moor, 1917.

cartoons of the enemies of the people fighting for its freedom—the bourgeoisie, landlords, tsarist generals and their stooges. The influence of these drawings told on the first professional satirical works of those years.Simplicity,comprehensiveness, strict subordination of the entire drawing to a single topic without distracting details were the features of the satirical productions of the time when they came into being. The main form then was the poster. In fact, the posters of the Civil War served the young Soviet republic just as reliably as bullets and shells.

Among the founders of Soviet cartoon art one should mention first of all such masters as Deni and Moor.

The works of Dmitri Moor (Orlov) (1883-1946) evoked a feeling of sarcasm and derisive laughter. His cartoons were full of romantic epics (no wonder the artist chose for his pen name Karl Moor, a hero from one of Schiller's tragedies). Romanticism is also characteristic of his style which is sharply contrasting, almost without half tones, with austere and strict portrayal.

The satire of Victor Deni (Denisov) (1893-1946) is not so contrasting. It is more mild and outwardly more good natured. Yet, the ostentatious mildness conceals a caustic jibe. Deni's manner of portrayal is profoundly realistic in style, almost devoid of the conventional, gro-

"Toadstools."—by Kukryniksy, 1960.

tesque and hyperbolic. His drawings are very simple and comprehensive. A classic feature of them is the wise subtle analysis of the psychology of characters.

Deni, Moor, Mikhail Cheremnykh, Vladimir Mayakovsky, Alexander Rodchenko and other early artists and satirists set down the basic trend for Soviet satirical productions. Others have picked it up and continue to develop and improve upon it.

RANGE OF SATIRE

Soviet cartoons have a history of slightly over 50 years. Contemporaries of the state, they have been developing in step with it and reflecting its concerns. The diversity of genre in cartoons is determined by the tasks posed by life, and the concrete pictorial solutions are aimed at producing laughter on a grand scale from a slight smile to infectious laughter and a derisive grin. Yet, laughter is not the aim in itself. Soviet satire uses laughter to bring home to the reader a definite idea or thought and to urge him to eradicate short-comings.

Soviet cartoonists have always been distinguished for their profound penetration of the core of the matter. Therefore, even in the most biting political cartoons the main charge of destructive laughter is aimed not at the personal qualities of some personality. For instance, despite all their negative feelings for Hitler and his henchmen, Soviet cartoonists ridiculed not the personal drawbacks of the leaders of the Third Reich, rather they exposed the man-hating ideology. Thus they evoked a feeling of hatred for fascism, and convinced people that it was necessary to fight against the "brown pest" threatening the civilized world.

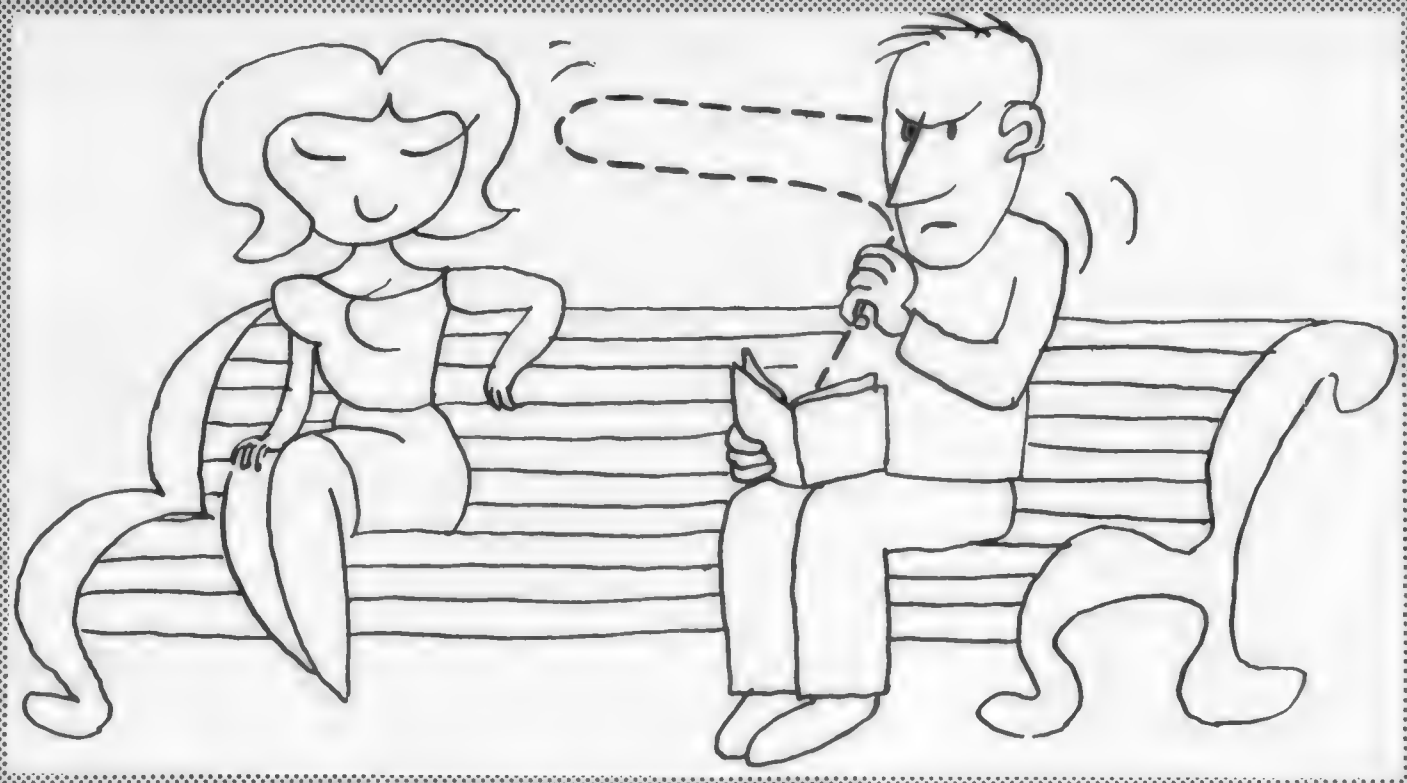
Soviet satirists managed to cope with this problem in full conformity with the militant traditions of their genre. According to Herluf Bidstrup, the famous Danish artist, "the pencils of the Soviet cartoonists struck the enemy before the bullets of the Soviet soldiers finally killed them. The Soviet masters had hanged the nazi war criminals long before they died from the rope at the Nuremberg tribunal."

Among the Soviet masters who became world famous thanks to the victory over fascism were the Kukryniksy and Boris Yefimov. And now they are the leading masters of Soviet political satire.

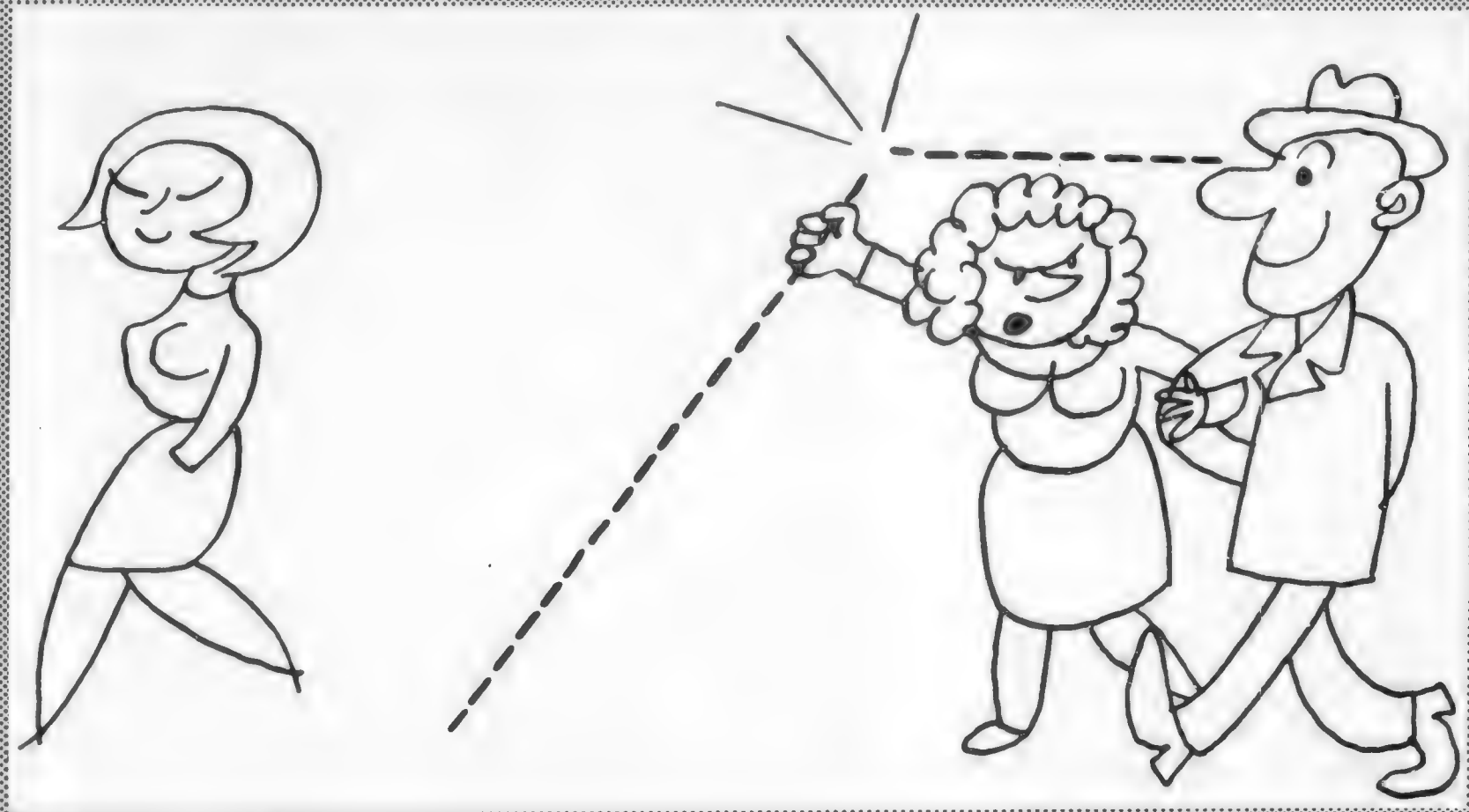
The trio of artists—Mikhail Kupriyanov, Porfiry Krylov and Nikolai Sokolov—known as Kukryniksy began their career in art in the middle twenties, with witty portrait sketches and poignant and funny pictures on everyday topics. Immediately their works became very popular with newspaper and magazine readers.

In the Soviet Union, the Kukryniksy are called a triple talented, triple industrious, triple inventive team. However, the artists themselves consider their team to include four: Kupriyanov, Krylov, Sokolov and Kukryniksy. "What we produce as a team," they say, "could not be made by a single one of us separately."

The Kukryniksy are equally brilliant in a great many areas of pictorial art—from newspaper cartoons to large paintings. With their superb mastery of any drawing technique, they have produced their own inimitable style of cartoons in which all



Here and elsewhere on these pages are parts of a series of very funny Russian cartoons which are self-explanatory.



the elements employed are used for the best portrayal of the subject. The portrait similarity of their characters makes one feel that the Kukryniksy have a desire for generalization. A very rich imagination and an immense sense of humor help to turn realistic, even the most grotesque, the most hyperbolic characters in their productions.

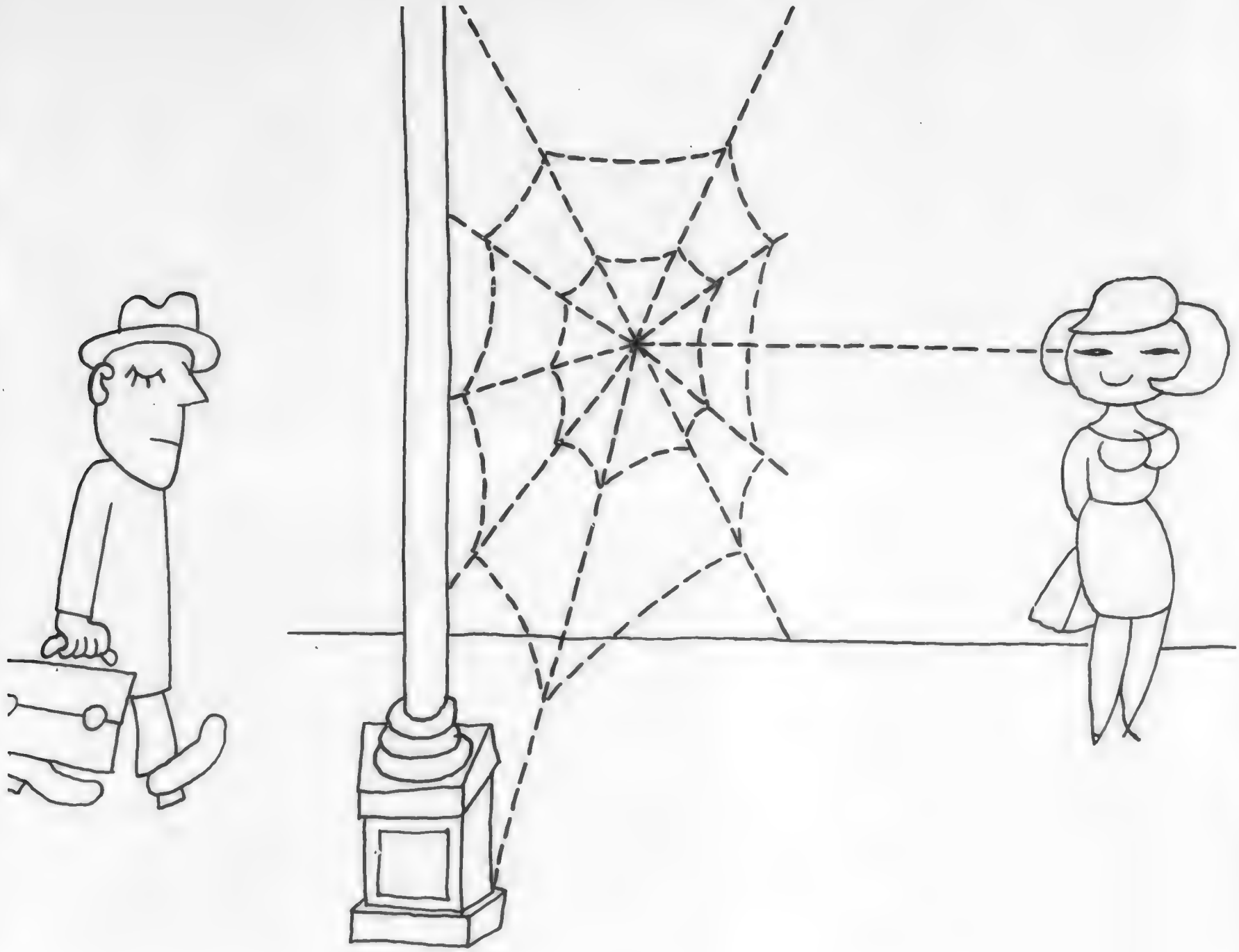
Unlike the many-faceted Kukryniksy, Yefimov is a virtuoso of newspaper and poster satirical drawings. His first productions appeared in the early twenties in several Ukrainian newspapers (the Ukraine is the homeland of the artist). And since 1922 cartoons signed "Bor. Yefimov" have appeared on the pages of the major national newspapers: *Pravda* and *Izvestia*, and the leading Soviet satirical magazine, *Krokodil*. There has probably not been a single major event in the country's political life over the past 50 years to which Yefimov has not responded. His timely and funny cartoons sometimes do the job of a wordy newspaper commentary.

Yefimov is easily distinguished for his manner of drawing—so expressive, dynamic, with a thorough portrayal of details. His characters are always alike. Yet, with a few features, the artist manages to provide each one of them as an individual. A past master of portrait studies, Yefimov manages to achieve in his cartoons a remarkable similarity with the original subject. In 1926 he produced a cartoon showing Sir Austen Chamberlain and Polish Marshal Pilsudski which made the British chancellor so angry that he sent the Soviet Government an official note of protest.

Izvestya **ON THE LITHUANIAN STAGE**

This is the cartoon which was described in the British Note to Russia as grossly insulting and mendacious. Sir Austen Chamberlain and Marshal Pilsudski are depicted as applauding the execution of the Lithuanian Communists, and the Lithuanian Prime Minister appears with the announcement that the execution of the Communists has taken place.

Boris Yefimov



FOR OR AGAINST?

Satire levelled at eliminating domestic shortcomings in different areas of Soviet society is just as sarcastic and caustic as political satire on international topics.

Yet, here too, in keeping with the traditions of satirical graphics, Soviet artists do not ridicule any personal features, but try to help correct or do away with shortcomings. Soviet cartoonists criticize, but their criticism is constructive. That is actually why the cartoons of Soviet masters are always optimistic. In the cartoons on domestic topics, the Soviet artists almost never show concrete personalities—they are more interested in the type, the phenomenon, than in the person.

This principle can be traced through the works of Ivan Semenov, a major master of cartoons on domestic life. Quite an inimitable artist and specialist in graphic art, Semenov is an unsurpassed master of the multipanel cartoon. His works cover a multitude of topics and can be studied for a very long time. On each occasion one is amazed at the artist's capacity to fuse so many small scenes and sketches into an entity. Semenov's popularity comes from his skill in using the traditions of the very rich Russian folklore.

Soviet artists have boundless trust in their readers; they constantly appeal to the readers' constructive understanding of the cartoon. Anyway it cannot be otherwise: The artists and many millions of readers have the same goal—to make a better life for Soviet society.●

Here's another very interesting conversation that your editor had recently with FRANK ROBBINS at his Central Park West apartment in New York City. Frank, as you know, has done the JOHNNY HAZARD strip for King Features Syndicate ever since 1944, and is a man of many talents. In fact, his son describes him as one of the few 'Renaissance Men' left these days—what with Frank's painting, his experiments and patents in the acoustical field, his murals etc. He's widely admired as an artist's artist.

Photos with this story by Jim Ruth

FRANK ROBBINS

Q: You had a pretty extensive fine arts background before you got into the comic strip field, and you began early. Would you tell us how that came about?

A: Well, I was born in Boston—a late baby, since my mother was 47 at the time—and during my childhood years there were just the two of us. She was very culturally inclined in terms of art—had done some drawing in her younger days—and so I guess she concentrated on encouraging me in that direction. She had had two children from a previous marriage—a daughter who was a fashion illustrator and who died in childbirth a little before I was born, and a son, a commercial letterer and designer, 22 years my senior. My mother and my father were separated so mother worked and devoted herself entirely

Johnny Hazard ® By Frank Robbins
ACTING ON A RADIOED ALERT FROM THE CASTLE, BINOX'S CHAMPION, GILDRED, PREPARES A WELCOME...
9-29
...FOR HAZARD AND HIS TRICKY GUIDE...FLOSSIE DELL!
REMEMBER, BABY—IF YOU'VE SET ME UP FOR A KILL...
...THESE HANDCUFFS MAKE US INSEPARABLE PARTNERS!
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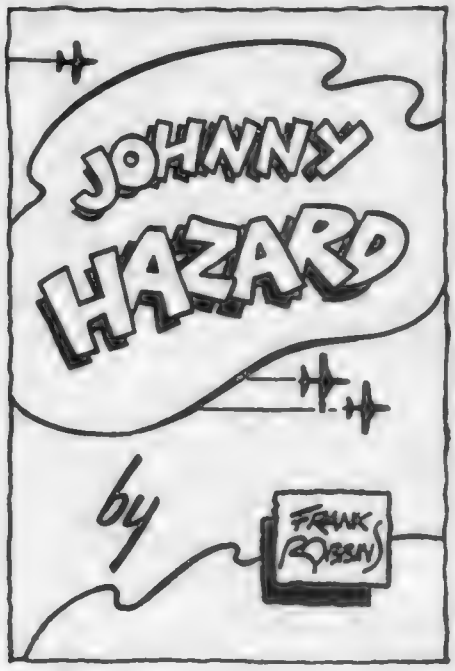
FRANK ROBBINS
?
GF
9-17U

to me. I started to draw at 3½ to 4. We lived in a slum neighborhood of Boston and I used to draw on egg crate cartons because paper didn't come easy in those days. This was in 1921. At the age of 7 I was enrolled in a local settlement house which had art classes on Saturday and Sunday. We did imaginary drawings, still life and other things. Then at 9 I got a scholarship to the Boston Museum art classes and the museum almost became my home from then on for a number of years. My mother worked—I was what they call a 'latch-key' kid who had his own key—so I spent an awful lot of time alone. I walked to the museum all the way from where we lived and used to roam through the various galleries to study the paintings and other art. I learned to handle water color like the Japanese did by copying their scrolls for instance. In addition, the Copley Square Library had a marvelous art book collection which fascinated me. At 10 I had saved up enough money to buy a used copy of Dante's 'Divine Comedy' and I read it and tried to illustrate it. Incidentally, I forgot to mention one other factor which gave me more than the usual amount of time to spend on my art interests. It seems that at 5 I had run down a hill near us and had broken my right arm in three places. It was badly set and it ended up with a permanent crook—which, fortunately, isn't noticeable now. But, from then on, mother wouldn't allow me to participate in any sports, for fear that another accident might prevent me from pursuing my art. On top of this, at 4 I had had a bad case of whooping cough which had left me with one crossed eye, so I wore glasses and was called 'four eyes' by my friends. Fortunately, at age 12 some people in school made it possible for me to have one of the leading eye surgeons correct this condition, so it's perfect cosmetically now, although it's still a little weaker than the other eye.

By the time I was 13 I was given the use of the school gym when it wasn't otherwise occupied, and I started work on a 16′x 8′ mural on beaver board. This was my first bout with oils and I didn't know what I was doing. However it hung in the auditorium for a good many years and, for all I know, it may still be there. I got a real bonanza one Christmas when my half-brother in New York sent me a huge carton filled with art supplies. (Incidentally it was he who designed the label for Chesterfield cigarettes.) All this time

A JOHNNY HAZARD Sunday Page.



AS COLEY'S UNDERLING GOES TO RETRIEVE THE IGNITION KEY FROM BUNKY'S BODY...THE "BODY" SUDDENLY COMES ALIVE! AND MINUTES LATER...
WAITING FOR "BABY" PUNKS? COME 'N GET HIM!
B-BUNKY'S VOICE...?!

LATER...AFTER SPLICING THE CUT PHONE LINE...
WHAT DO YOU KNOW, KIDS? THE SHERIFF IS SO GRATEFUL WE NABBED THIS BANK-ROBBING TRIO...
...HE'S GOING TO ADD A MEDAL TO THE REWARD MONEY!
REWA
?

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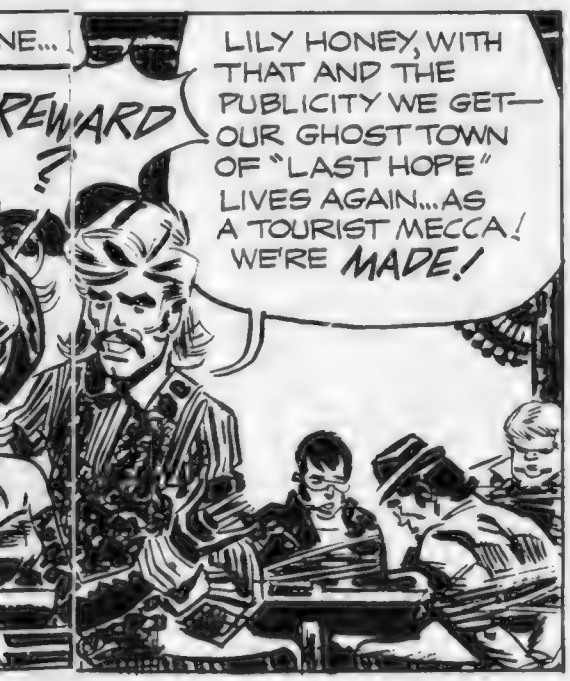
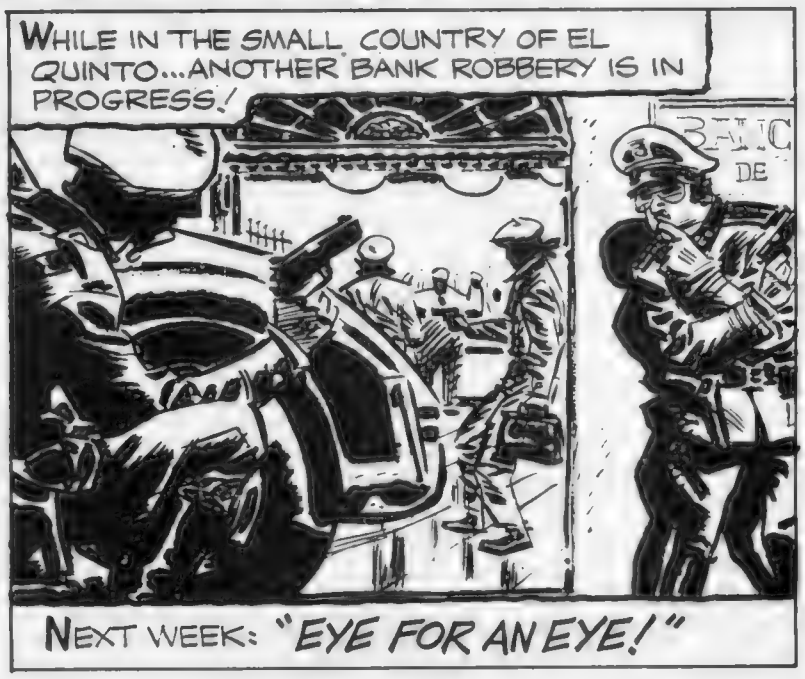
HE-HE'S ALIVE!

WHICH WE WON'T BE—UNLESS I....

L-LIKE THIS?

GOOD ENOUGH! BUT— NEEDS A SHOW STOPPER!


LILY HONEY, WITH THAT AND THE PUBLICITY WE GET— OUR GHOST TOWN OF "LAST HOPE" LIVES AGAIN...AS A TOURIST MECCA! WE'RE MADE!


WHILE IN THE SMALL COUNTRY OF EL QUINTO...ANOTHER BANK ROBBERY IS IN PROGRESS!
NEXT WEEK: "EYE FOR AN EYE!"

The Robbins apartment is full of paintings and art objects by Frank.

I studied anatomy on my own, got books on it, studied the old masters, the ways they handled the body in motion, their compositions, etc.

Q: You believe in a person getting a thorough academic grounding in art, no matter what field he decides to go into, don't you?

A: Yes. I remember something I read about Matisse one time. At one point he ran a school outside of Paris. And although he was one of the leading avantgarde figures of the French Impressionist movement, he insisted that his students get a completely academic background, even though they might become breakaways as he was. You have to know what you're breaking away *from,* in other words.

Q: You and your mother moved to New York eventually, didn't you?

A: Yes. She worked at a millinery place and I was a delivery boy there too. I was 14 and was taking a course at the Commercial High School near Third Avenue on 42nd Street. I wasn't getting anything out of my commercial course so I guess I became one of the original 'dropouts'.

However I did continue one evening class in life drawing. At this point I decided I wanted to get work as an artist. I had a portfolio by this time —drawings I had done at the zoo— studies of animals in motion, nudes, a self-portrait I'd made when I was 15 and portraits of the family.

Q: What happened next?

A: I looked up all the art services, ad agencies and artists who were listed in the yellow pages and categorized all these according to street. Then I'd start at 14th street, go east and west, back and forth, asking if they needed help. I first got a job at an ad agency as a cleanup boy doing some paste-ups and eventually a little art work. Later there was another job at a photographic retouch place learning airbrushing. Then came what turned out to be my first big break. On East 38th Street, near Third Avenue, I wandered into what used to be Gutzon Borglum's studio in a little alleyway. The studio was 3-stories high and included living quarters. Borg-

lum was no longer there and the place had been rented to a muralist, Edward Trumbull. He had done murals in the Chrysler Building and in the Grand Central arcades, and he was then the Color Director for the firm of architects in charge of building Radio City, for which the excavation was just being dug. Trumbull's first reaction, when I showed him my portfolio, was that he didn't believe I had done it. He got very excited about it and took me up to the architects who showed my work around with equal enthusiasm. I guess that the man who was the head of the construction firm decided to give me a test to see if I had really done the drawings in my portfolio. He told me that if I would come to his home in Beekman Place for breakfast the next morning, and would do his portrait on the spot, he would give me $25. I did it and the next thing I knew they had arranged for me to do portraits of each of the members of the firm at $5 apiece. As I look back on all this, it sounds unbelievable but the next step was that I was given a complete office and studio for myself, including a drafting table, an easel and old canvases which I could paint over. In addition I was given a grant of $20 a week and was to do whatever I wanted to. So I started to work on some mural ideas. A little later they got me a scholarship—5 days a week—at the National Academy of Design. I went to the Metropolitan Museum Art Library and the Public Library Art Collection and pored through every book on the techniques of painting I could find—including the painting methods of the old masters. NBC was planning a children's broadcasting studio and I began to design a set of murals for this---it was going to be a children's studio designed and painted by, basically, a child. The murals were going to be painted right on the walls on canvas that had been applied to these walls. I was greatly enamored of Howard Pyle at the time and I did a whole set of pictures, involving pirates, which were in full color. The building, of course, was in the process of being built and it was necessary for the work to be done between 12 midnight and 6 the next morning. And the job would have taken 6 months. Unfortunately, I didn't think I was physically able to take this on so it was decided to have just an ordinary studio. So what would have been my first major commission went out the window. When Radio City was finally completed, I was able to sit in at rehearsals, sketch costumes, etc. It happened that the offices of RKO Radio Pictures were near the Music Hall and, at one point, I met their Art Director. Later—I was about 17 at the time—I started doing movie posters for them. I remember that a head of Katherine Hepburn was my first assignment. I learned about the pantograph, photostats, and did various posters, even up to the 24-sheet size. At the same time, I was doing painting on my own and was fortunate enough, at 18, to win the Thomas B. Clarke Prize at the National Academy Annual Show. It seems that I was the youngest guy ever to win it.

Q: Wasn't it at just about this time that you made your entry into the newspaper strip field?

A: Yes. I had heard that the Associated Press was looking for an artist to do the 'Scorchy Smith' strip. I took up, as samples of my work, some things I had done at RKO. As a pre-exploitation stunt for a John Barrymore movie, 'The Great Man', they wanted a comic strip narrative type of story to run for a week in newspapers. I had made line-with-benday drawings, adapted from the movie stills and the narrative was set in type below the panels. Incidentally, the man who had been doing 'Scorchy' most recently had joined the Flying Tigers—which accounted for AP needing a new artist. I was given a bunch of strips by Noel Sickles, who had preceded him, and asked to do a week of samples on speculation. I got the job and was to get $60 a week for the writing, lettering and the drawing. Later, at their request, I created the first Sunday Page of 'Scorchy'. I did 'Scorchy' for 5 years. Got married at 27 in 1945—had a few raises of $10 a week, and with my Sunday Page was making, at peak, about $125 a week I guess. I was getting exposure and I had the pleasure of seeing the Sunday strip on the front comic page of the N.Y. Post.

Q: This brings us up pretty close to 1944 when you started 'Johnny Hazard', doesn't it?

A: Yes. One day I got a letter from the late Bradley Kelly of King Features. It seems that King was looking for a couple of people to take over several strips which had been done by men who were leaving for the service. I begged off on this assignment, telling Kelly that I had just finished putting in 5 years on someone else's strip. With the result that several months later I brought in some samples of 'Johnny Hazard'. We signed a contract and then began a long period of experimentation to get the characters set. Joseph V. Connolly headed up the syndicate at that time and I spent a number of weeks bringing in I don't know how many sketches of the girl character, 'Brandy'—front views, side views, three-quarter views—and we'd spread them out on the floor of Mr. Connolly's office. He'd say, "I like *her* nose—I don't like *this* one—I like *her* eyes—I don't like *those*—etc." Six months after the strip started, I was told that William Randolph Hearst wanted a Sunday Page. And to top it off, they wanted a Sunday Page with a separate story from the one running in the dailies. So my work was cut out for me!

Q: Can you give us an idea of what the 'Johnny Hazard' stories have been like over the years?

A: Well, Johnny started off as an Air Force flying officer—I had him escaping from a Nazi Prison camp, stealing a bomber from a field and taking off amid gunfire. To begin with, I would have an incident or a gag or an interesting blackout as the basis for the Sunday page. A lot of these I got from the war news, from the Air Force magazine or from 'Stars & Stripes'. Later on I devel-

BEST AS I COULD MAKE OUT, HIS LAST WORDS WERE... BUY KNOX! OR... K-N-O-C-K-S...
T-THAT'S WHAT HE SAID, HAZARD...?
9-7
ANY IDEA OF WHO HE WAS, OFFICERS?
P-POOR— BOOTSIE!
AN' THE STUFF— WHERE'S THE STUFF?
FRANK ROBBIN
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oped the Sunday page into a continued story. I had done a lot of reading of fiction, adventure stories, science fiction, all kinds of amazing stories, and apparently I had a feeling for the dramatic. During the war I needed a big file of military planes but in recent years Johnny has been involved very little in military situations—so that nowadays most of the planes I use are civilian types. I introduced a supranational type of organization, in 'Johnny Hazard', a group which is fighting for justice and democracy and is called WING. Then I developed some special aircraft for this organization—one of these being an atomic-powered, delta-wing plane that patrols up in the stratosphere, serves as the HQ for WING, and which keeps in touch via satellite with its agents, of which Johnny is one, all over the world. After the war, I decided not to keep him in the service, as did Roy Crane

Time out between drawing and script-writing.

IN THE SEARING AFTERMATH OF HENRI LE BECQUE'S BLACK-MARKET-OIL OPERATION..
I KNOW...HE MUST PAY FOR HIS CRIME, TUAN HAZARD! BUT...
BUT WHAT OF MADAME SNOW LEOPARD?
THAT ENDS IT, KUAN YIN! I SAVED YOUR EX-BOY FRIEND NOT BECAUSE HE DESERVED IT...
11-3
SHE IS EQUALLY GUILTY! AND HIS TESTIMONY AGAINST HER MAY LIGHTEN HIS SENTENCE! BUT I WOULDN'T WAIT AROUND FOR HIM, KUAN...
IT IS SAD, ISN'T IT? THAT I SHOULD STILL LOVE HIM...
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WHILE THOUSANDS OF MILES AWAY...ON THE RUSSIAN-TURKISH BORDER...
IDYOT! WHY DID YOU LET HIM THROUGH?
B-BUT, TOVARISH...HIS TOURIST VISA WAS QUITE IN ORDER...
FRANK ROBBIN

YOU INVITE ME UP WHEN YOU GET MY MESSAGE: "BUY KNOX"—THEN FREEZE ME OUT WHEN YOU SEE ME?
I MUST'VE GIVEN THE RIGHT CODE, FLOSSIE—JUST WHO WERE YOU EXPECTING?
9-19
JUST SAY I WASN'T EXPECTING YOU, LUV!
NOW COP A WALK—KISS OFF!
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YOU'RE A CHANGEABLE LASS—BUT YOUR EX-BOY FRIEND SUPPLIED THAT CODE—SO MAYBE YOU KNOW WHO KILLED HIM!
IF YOU CHANGE YOUR MIND AGAIN—CONTACT ME!
?
FRANK ROBBIN

Robbins and a self-portrait, his first experiment in oils years ago.

with Buz Sawyer, Milt Caniff with Steve Canyon, George Wunder with Terry, etc. WING wasn't a military organization—naturally it was pro-American but you can't make it so 'pro' that subscribing newspapers in other countries cancel the strip because of 'Anti-Americanism' in their countries. Mr. Alpha heads the organization and an extensive communication system is maintained between him and his agents. When Johnny has finished an assignment he may open his shaving case in a hotel room,the back mirror becomes a TV screen, a transmitter-receiver is exposed and thus he can communicate with his chief. On other occasions, a cigarette case, for instance, may serve as a communicating device. The headquarters plane remains in the air 24 hours a day, similar to the SAC planes, and occasionally it is used as a platform on which a plane from earth can be drawn up for a landing. Johnny may be in one of these planes and can

IN A REMOTE SECTION OF TURKEY...
SOVIET AGENTS! CAN'T LET THEM TAKE ME...
11-6
FRANK ROBBIN
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...NOR REGAIN THIS MICROFILM! NO MATTER WHAT...
A DESPERATE GAMBLE TO ESCAPE SURE DEATH, AND...INSTANTS LATER...
M-MY...ARM! PERHAPS BROKEN, BUT I STILL LIVE!
AND IF THEY DID NOT SEE ME JUMP...

then have a conference with Mr. Alpha. Here I've developed a device which enables me to avoid wasting several strips in merely getting Johnny from one completed assignment to his new one. After a conference his chief may decide to give him instructions en route, by means of some of these communicating gadgets I've mentioned. So that by the end of maybe one strip, Johnny has arrived at the site of his next assignment. Various WING planes, based at a number of points, are instantly available to him, to get him where he needs to go.

Q: Do you write all of your own stories?

A: Well, at one point, writing separate stories for the daily and Sunday strips got to be too much for me, so I started to work with a very promising young writer on a freelance basis. By the way, he's been doing teenage-slanted books on sports for a number of years, and recently I illustrated one of his on football. Once I've got a basic theme, I can develop it very easily. We get together once a week, on Monday evenings, bounce ideas around, and when we finally hit on one I like, we start to develop it. He will write it up, break the story down in panel form, and rough dialog it. We both come to one of these sessions with a number of thoughts in mind—perhaps some little thing one of us has read in the paper may kick off the germ of a story. If we both happen to be completely blank on some Monday evening, we may ask ourselves what we haven't done lately, or what would be nice to do with Johnny perhaps. In the old days, I used to be able to run one story for 12 to 15 weeks and I could really get into the development of the characters. But about 7 years ago, when the competition from TV began to build up with the James Bond type of program, editors began to insist on shorter and shorter stories. At this point we settled on an 8-week period for the dailies and 10 or 11 weeks for the Sundays. After he has broken the story down for as many weeks ahead as we can see, I will rewrite it completely the way I would like to see it done. We agree on the basic sequence and action and characters. When I get it, I may find that something that he didn't even see in it will suggest a character with more dimension, or I may put in some extra gimmick or give one of the characters some eccentricity he didn't have to begin with. These additions may mean that the dialogue has to change or that new words will have to be written. So it ends up my thing, as they say. The basic thing about a strip is the characters—how believable they are and how real you are able to make the things they get involved in.

Q: Will you say something about your work schedule?

A: I hate working at night—don't like to work under artificial light unless I have to. I like the night to be a time of relaxation when I can do what every other normal person does. Those Monday night story conferences are the only exception to this, I might add. I'm more relaxed when I keep to a more or less disciplined schedule. In spare moments I will try and letter up a big backlog of strips which are all ready for the drawings to be put in. I get up at 6 every morning, go out for my newspaper, come back and have breakfast, read the Times, go to the 'john', do the crossword puzzle and am at the board, at the latest by 8. Monday is my pivotal day—if I get things launched well then I'm in good shape for the week. I'll usually be able to pencil in the 6 dailies by about 10:30 Monday morning. By 12:30 I probably will have been able to ink in the hands, faces, and any small details I don't want to leave for later. On all 6 strips that is. Then I'll have lunch —a leisurely 15-minute one here at home. You know when you're alone, you really can eat a leisurely lunch in 15 minutes! After lunch, I'll finish inking the rest of the figures with a brush. Sometimes I can go right through till 4:30 and finish inking all 6 strips—particularly if the strips involve mostly figures in action and there is very little in the way of backgrounds. If I have had to leave a few details to be finished on Tuesday morning, I've probably cleaned those up by 9:30 and can take a half-hour break. Then I jump into the Sunday page. The penciling of that page takes roughly half the time that penciling a week of dailies does because it involves about the same amount of work as 3 dailies. By the end of Tuesday the Sunday page is probably all finished. Or if I've left a few details on the dailies for Tuesday morning, then I may call it a day on drawing after I've inked the faces, hands, etc., on the Sunday page. The rest of Tuesday I may spend correcting some scripts or resting my eyes. On Wednesday I may be rewriting and correcting more scripts—maybe 3 or 4 weeks of them. I used to paint on Thursdays and Fridays but in the last few years I've been spending a

A Robbins oil of the wedding party in Harlem of the daughter of a lady who worked for the Robbins family for 14 or 15 years. Windows were open because of the hot summer day and neighbors can be seen looking on from across the street.

lot of those days writing scripts for National Periodical Publications.

Q: Will you say something about the various materials you use?

A: I use a 3-ply kid-finish Strathmore—thick enough not to buckle and which will stand a good deal of erasing if necessary. Speaking of erasers I do have an electric eraser but I very rarely need it. It comes in handiest with lettering—it's great if I want to change just a word—although if I had to change a whole block of lettering, I'd paste the new words over the old. I like the kid-finish paper because it's got more tooth for my type of work—I like a paper that grips the pen or brush more than a plate finish would. It tends to give you a darker registration of the ink too so that your originals look very crisp. I like a paper that resists my hand rather than being a slight step ahead of it, in other words. One more thing I should add—I use the smoother side of the paper—the rougher side has a tendency to give you a dry brush effect.

Q: What do you use in the way of pens and brushes?

A: I do faces, and hands and very small background detail with a 290 Gillott. I have at times also used a flexible crow quill pen, the Hunt 108. For this face work, I use Artone Fine Line Black Ink—it flows and dries readily enough. For the brush work on the figures in 'Johnny' I use a Winsor & Newton (Series 7) No. 2, or possibly a No. 3 if I have a very large closeup of a figure, along with Artone Extra Dense Black Ink. If I used the Fine Line Ink with the brush, it would gray off. Incidentally, I work about 2-½ times up—my originals are 5 or 5-⅛″ deep, in other words. For both my lettering and for the outlines around the balloons, I use an Osmiroid type of stub pen. I like the feel of this pen and the point itself, but I don't use the reservoir aspect of it—I just use it as a dip-in pen.

Q: You said you wanted to add some comments about the lettering in strips, didn't you?

A: Yes. For one thing I think it's essential to keep the lettering size constant because the legibility is very important. Some cartoonists just rough in the balloon, put in their drawings, and then sometimes find that the lettering has to be squeezed in. I first determine the panel size—depending 1. on the amount of dialogue in it and 2. how big a scene I may want. I like having the balloons of different sizes and shapes. For instance if the character who speaks first, and who is at the left of the panel, is taller than the guy who speaks next, I may make the first balloon shallow and wide and the second balloon narrow and deep. After this planning I know that when I start to draw, nothing will interfere in the space I've left for the illustrations.

Q: Do you want to add anything else about your methods?

A: Well—I do the penciling directly on the board—ad lib, so to speak. I used to take bond paper and try out various compositions before making the final one, but nowadays I seldom have to rework the composition. In former days I'd smudge the back of whatever preliminary pencil sketch I liked, and transfer it to the illustration board. I try and alternate my perspectives, unless the story requires some closeup detail, and I vary my angles so I get a closeup and then a long shot, a medium shot, etc., to give variety to the total appearance of the strip. Naturally, on many occasions I may have to have closeups all the way through because I'm only intent on expressions. I do something between a rough and a finished pencil drawing, kind of loose but details are somewhat tighter. I draw rather fluently and don't do block figures first. In fact, I sometimes may start with an ear and develop a whole composition around it—or I may start with a figure in action, and then put in the other stuff that has to go in front or in back of it.

Q: Do you keep a morgue?

A: I used to but it's hard to keep up a morgue without a staff to clip and file for you. I do subscribe to 'National Geographic' and I find that there are a lot of good contemporary photos in 'Life' which are helpful. And as far as the writing end of my job is concerned, I read 'Popular Science', the 'N.Y. Times', etc. I love to read about new developments and explorations in science out of interest and curiosity but of course this reading does benefit me as far as thinking up stories is concerned. A more thorough knowledge of some device or gadget will often suggest a story line. Your mind filters all this information and files it away.

Q: Didn't you tell me that you had a tip for those cartoonists who wear eyeglasses?

A: I never used bifocals because I knew they'd drive me crazy. So, as you see, I wear half-glasses for drawing. For those who aren't familiar with them, just imagine that the lens is just the shape of the bottom half of a circle. In other words, the circle is bisected and you just have the bottom part for your glasses. Formerly, when I wore a heavier frame, I'd have a terrible pressure on my nose and would develop raw blisters every now and then. These glasses aren't as heavy on my nose and there's more lens for close work than you'd get in the reading section of bifocals.

Q: Do you prefer working at home or in a separate studio?

A: Over the years I've felt that the time that a lot of people spend in getting to the station, catching a train, waiting for a table in a restaurant at noon, etc., was wasted time during which I could get a lot done at the board. So except for a very short period when I had a studio, I've always worked at home.

Q: What do you do for relaxation to lighten the pressure involved in your work?

A: Well, after you've done a certain kind of work for a number of years, it's bound to be boring at times. Some people try to freshen up their approach by getting away from it, and others by plunging deeper into it. As for myself, I like to work at a variety of things that interest me. Since I'm using my eyes and my tac-

Photos with this story by Jim Ruth

Frank with some of his sound equipment.

tile senses most of the time, I've enjoyed for a number of years experimenting with hi-fi, with sound systems, acoustics, loud speakers, stereo equipment, etc., and, obviously, this has brought still another sense into play. Years ago I bought a phonograph, a midget radio, picked up a few electrical components and got involved with hobby radio. There were some nice guys in the hobby shop repair department and they sold me a second-hand amplifier. Before I knew it I was immersed in learning how to wire the stuff up—then I got to reading a little on the subject. My interest was always in seeing how close to a live sound I could get. Over the years I've spent quite a bit of money on equipment, building my own amplifiers, speaker cabinets, and analyzing what makes sound tick. Later on I got a patent on a loudspeaker enclosure which produced a very good bass tone and which was about ¼ of the size of existing enclosures. A merchandising company, incidentally, picked it up and I got some royalties out of it for a while, but they didn't put enough money into the operation to keep up with progress in the industry. Recently I've devoted myself more to the acoustic aspects of the field. And, as I mentioned earlier, painting is another one of my leisure-time activities. I'm not sure whether one or two of them will reproduce well in CARTOONIST PROfiles or not. You can decide about that.

Q: Earlier you mentioned that for the past few years you've been writing scripts for National Periodical Publications after you've finished your 'Johnny Hazard' chores for the week. Which stories are you doing these days?

A: Well, at the moment I'm writing 'Batman' scripts, 'Batgirl', and 'Superboy'.

Q: Judging from that delicious dinner I enjoyed this evening, I know that your wife Bertha (Bert) is a culinary artist. Are there any other members of your family with artistic talents?

A: Well, our son Michael goes to the Cooper Union art school, is very talented, and would like to go into fine art. Our daughter, Laurie Beth, in addition to attending high school, likes to design clothes, has spent some time learning dancing at Martha Graham's and can knit up a storm. ●

R. O. BLECHMAN

R.O. Blechman is among the cartoonists at the top in several very important branches of the profession these days. He's written and illustrated books, his cartoons for Madison Avenue advertising firms are seen everywhere, and he has won two CLIOs in the animation category. (The CLIO is awarded for excellence in the TV and Radio commercial field and is the equivalent of the OSCAR in motion pictures.) CLIO, which is also a new magazine devoted to commercials, credits Blechman with being a key factor in the revival of great interest on the part of sponsors in animated TV commercials. It was Blechman who designed the Alka-Seltzer TV commercial with the 'Talking Stomach' that we've all seen. The current look of animation, according to Rod Allen, the editor of CLIO, tends towards simplistic line-drawings, with little or no background. He points out that Blechman used the style in Terrytoons' JUGGLER OF OUR LADY, a theatrical short which he adapted from his own book way back in the 50s. The following talk which CARTOONIST PROfiles had with him reveals much of his thinking about art and the cartooning profession.

Q: Were any of your family interested in cartooning?

A: Well, my uncle was an amateur cartoonist – a very good cartoonist – but I don't think that he had any direct influence on my becoming one.

Q: Did you ever take any of the correspondence courses in cartooning?

A: No, I don't believe in them. In fact, I sometimes wonder what my reaction would be if I were asked to be an instructor for one of these courses. I think I'd turn it down. The personal relationship between the teacher and the student is *the* most valuable thing that can happen in learning cartooning or in learning anything. And to me there's something terribly removed when you receive a *letter* from someone who has corrected your homework. I think that the back-and-forth communication between teacher and pupil can never be replaced.

Q: Did you have any formal training in art?

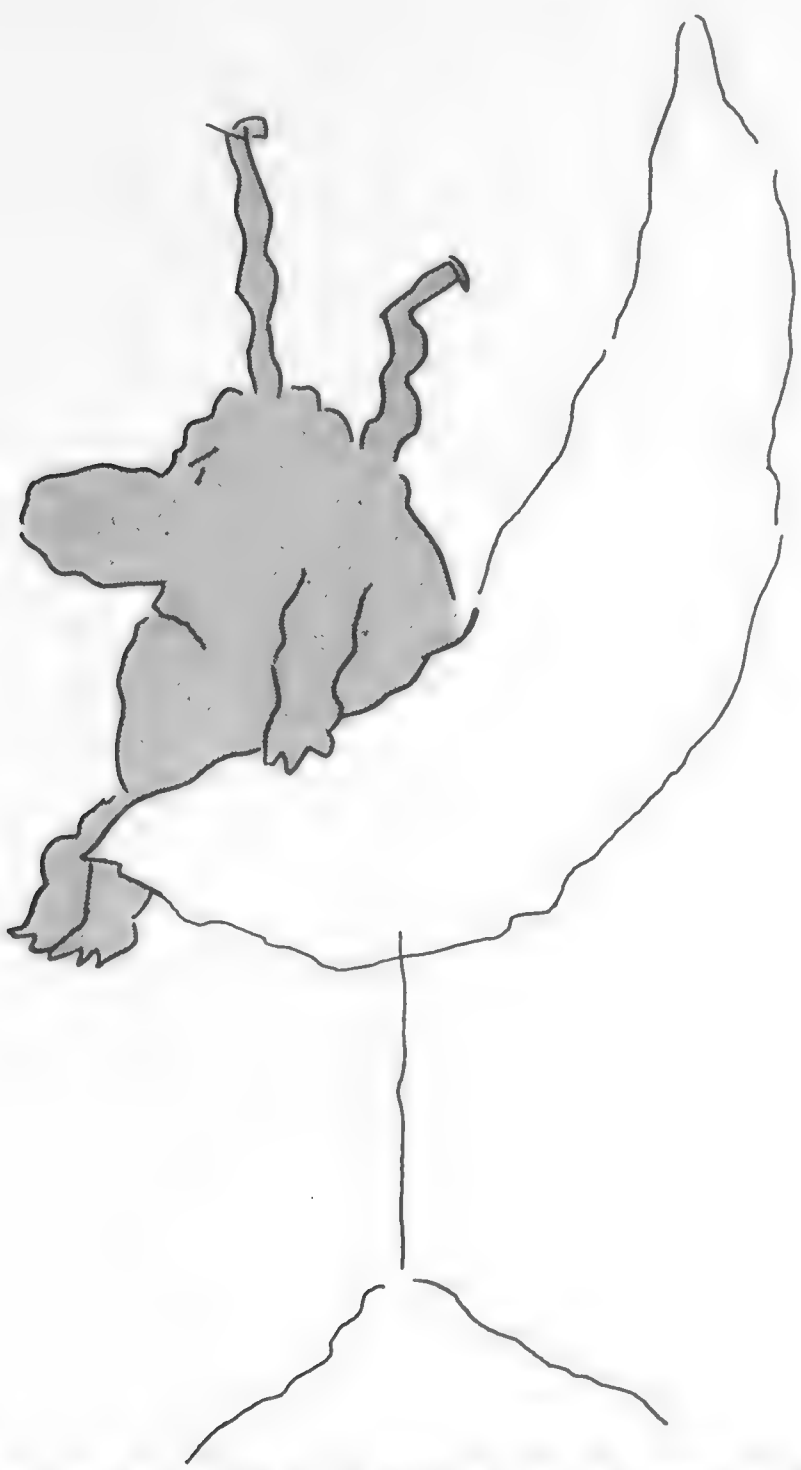
A: Well, I was brought up in New York City and went to a special high school – the High School of Music and Art. I took a 4-year art course there. But I don't think that had any influence on my becoming a cartoonist. We had the usual high school curriculum and, in addition, we had art training. I suppose what I'm driving at is that I have no idea why I became a cartoonist. I was just interested in getting a good art education while I was in high school.

Q: You mentioned something about an interest you developed, later on, in graphic designing, didn't you?

A: Yes, during college days I was interested in becoming a graphic designer, although God knows why! As a matter of fact, in 1950 I did start a design firm with a designer – and I enjoyed it very much. We did everything from ads, to brochures, booklets, direct mailing pieces both in black and white and color. Occasionally we wrote the copy – in fact, we did everything. I have a feeling that many cartoonists are capable of doing advertisements, if they choose to, because a good cartoonist has to

R.O. (Bob) Blechman

have a sense of copy – has to have a sense of writing – otherwise he couldn't have become a gag cartoonist. Obviously gag cartooning involves writing ability as much as art ability.



The stomach that started it all. Designed for Jack Tinker by R. O. Blechman and animated by Jack Dazzo at Elektra, the Alka-Seltzer "Talking Stomach" won a CLIO in the 1968 American TV Commercials Festival—and became the first in a whole new wave of animated spots.

Q: Where did you go to college?

A: I went to Oberlin College in Ohio.

Q: Did you draw for any college publications?

A: I did something for the college annual and the school newspaper and occasionally worked for organizations that needed posters, booklets, etc.

Q: After college, what was the first thing you did in an attempt to get into the art field professionally?

A: The first thing I did was to prepare a portfolio which consisted of printed and unprinted pieces which I had done in school and I brought them around to magazines and, after a while, to advertising agencies. I got the names of magazines from the telephone book and I found that it was very easy to see these people. I called them up, told them who I was, asked them if they would look at my work and almost always they were willing to see me. Almost always I would talk with the Art Director – occasionally the Editor. Most of the time I would see them directly – once in a while I'd have to leave my portfolio but I always hated to do that. In my own case nowadays, I always see people who want to show me their work – I dislike their leaving their work behind and my having to communicate with them later by phone or letter.

Q: Many cartoonists who have taken courses of cartooning seem to draw in somewhat the same way – let's say they draw shoes or facial features or hands, or what have you, in the same manner as fellow cartoonists. When you first began in the professional field, did you have the same distinctive style you have today?

A: Well, I've always drawn my own way and my style slowly evolved. My work was distinctively my own, although I must say it was terrible looking and when I see it now I shudder. It was very bad art and, as a matter of fact, I wasn't even concerned whether it was art or not. That concern came later.

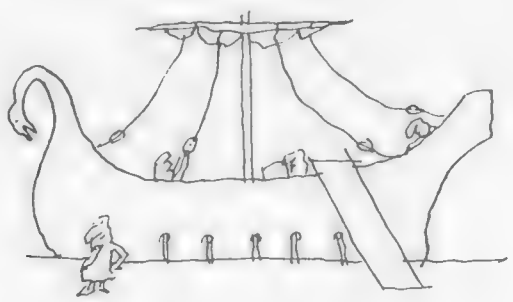
Q: Wouldn't it be interesting to include with this story some examples of your work during different periods while your style was evolving?

A: Yes, and I think it would be encouraging to others. You know I've taught a course for 9 years at the School of Visual Arts here in New York City and I often tell my students that I was a bad artist before I became a good artist and that all artists were bad artists before they became good ones. And I tell them that it took some people a short time to become better artists but that it took most people a very long time. And I point out that all of us—good, bad, and indifferent—are still working at becoming better artists. It's a

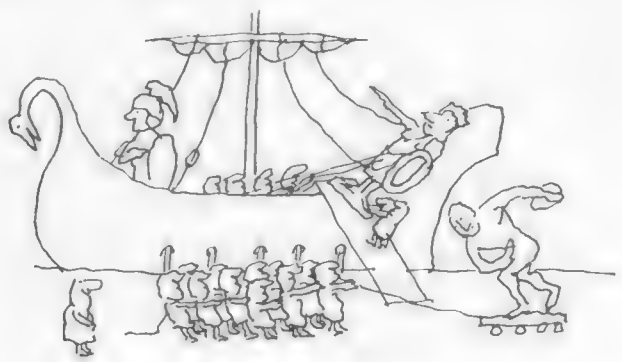
We reproduce here five pages of a fable contained in a 1964 book 'ONIONSOUP and other Fables', written and illustrated by R.O. Blechman, and published by the Odyssey Press in New York. Blechman considers books such as this his most important work.

1 *(Read Page 1 from top to bottom, then proceed to Page 2, etc.)*

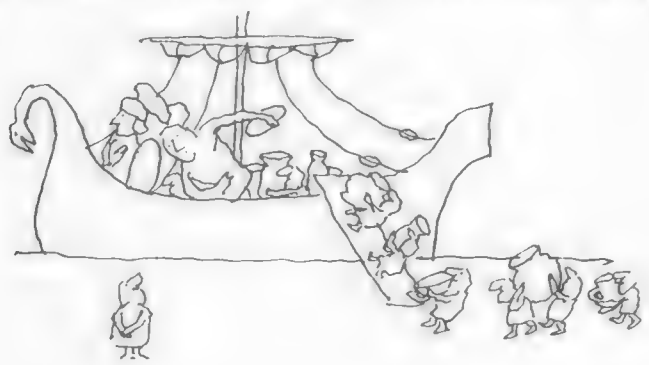
When Maximus, the Governor of Athens, was transferred to Rome, he decided to return with some souvenirs.



First, he collected some statues for his country home...



...and then some vases for his city home.



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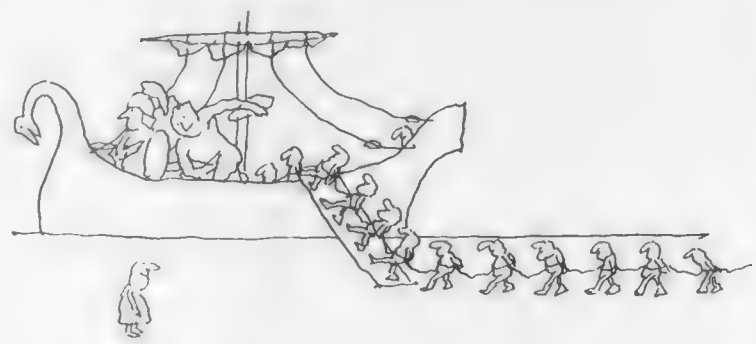
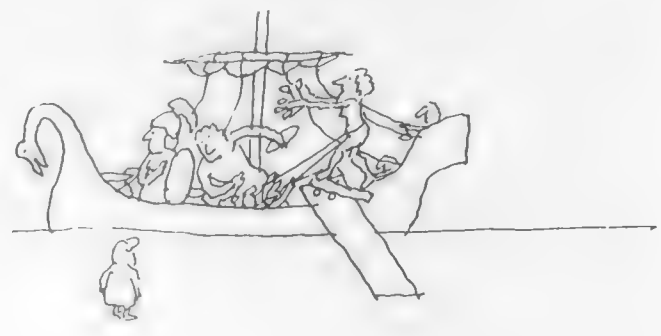
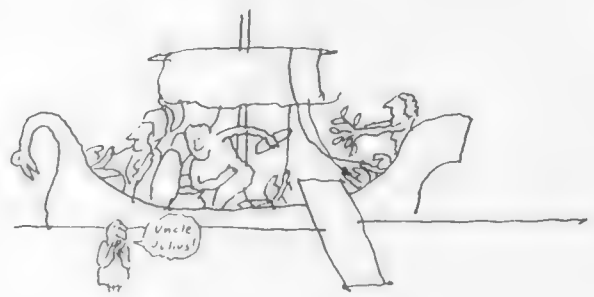
...and a few slaves for his friends...



...and a charming Daphne for his mother-in-law in Ostia.

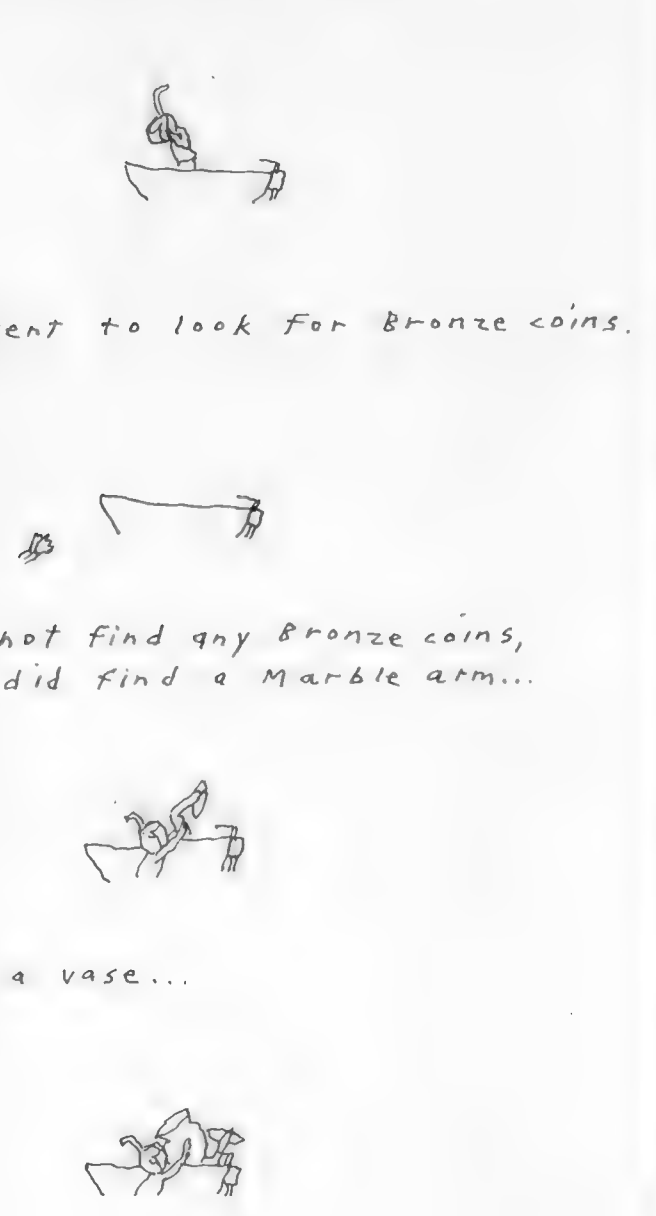




never-ending process—art is something that's always evolving—I'm still questioning myself—about my technique and about my content—more about my content than about my technique but the point is no artist is ever fully satisfied with what he or she is doing. We're all students and we're all learning, and the only difference between my students and myself is that I'm on a higher level than they are. I've worked harder—I've worked longer—and I've achieved more because of the fact that I've been around more and seen more.

Q: Styles of cartooning which we see in newspapers—comic strips, editorial cartoons, sports cartoons—are much more conventional than the styles which frequently appear in advertisements prepared by Madison Avenue. Are agency art directors primarily trying to find unique styles of cartooning?

A: Well, art directors, by definition, are interested in art—therefore they'd be more art conscious than the general public. They are looking for uniqueness always because it reflects well on them and their product: I think that advertising is more sophisticated than other media and that's why they use what I would call 'more advanced art forms'. I think that eventually, just as advertising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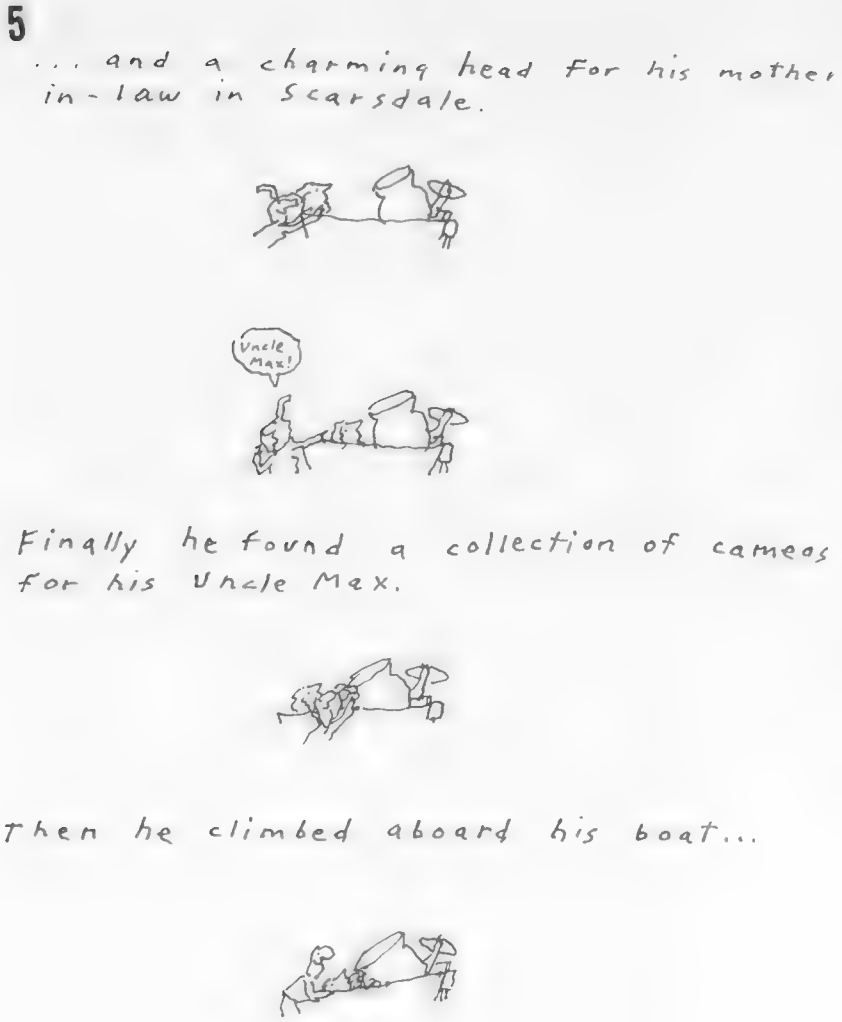
Twenty centuries later Byron Butterman of New York adjusted his snorkel...
. and went to look for Bronze coins.
He did not find any Bronze coins, but he did find a Marble arm...
... and a vase...

has become more sophisticated, newspapers will become more sophisticated and will use different approaches to things. They will reject the cliche approaches just as advertising has. I think there will be different political cartoonists—along the lines of Feiffer, for example. His work takes a highly untraditional form. I think this is the thing of the future—comic strips also will be very different. It's interesting that the revolution going on now in literature and in the theater has introduced a new morality or perhaps has reflected a new morality—and I think this will come to comic strips as it has come to the theater. Nobody, for instance, ever thought that nudity would be a commonplace thing on Broadway and yet it has become that. It's perhaps shocking—certainly amazing—but unpredictable in any event. And I think that perhaps new things will happen in comic strips as have happened in other areas—as have happened everywhere. Even television is beginning to editorialize which was unheard of before. Who would have expected that CBS, a major network, would editorialize as newspapers editorialize.

Q: In trying to replenish your mental reservoir of thoughts and ideas, do you do a lot of play and movie going, reading, etc.?


5
. . . and a charming head for his mother-in-law in Scarsdale.
Uncle Max!
Finally he found a collection of cameos for his Uncle Max.
Then he climbed aboard his boat...
. . . which sank.
MORAL: Leave wealth enough alone.

A: I very rarely go to the theaters—I regret it—I see very few movies—I read very few books—but I don't think this hurts my creativity at all because I think that creativity is something that springs from you quite naturally. There's no way to prod it—nobody knows the wellspring of creativity. You are creative or you're not creative due to forces beyond your control—I don't think that you can affect creativity in any way. I don't think that discipline makes for creativity in any way. I don't think that discipline makes for creativity—although I think that a certain amount of discipline is necessary. I don't think that outside stimulation makes for creativity—and I don't think that anybody has the answers as to what makes a creative person. I don't think that reading a book is going to stimulate your art in any way. If it's good art, it's honest art which is something which originates within you, which is why I don't believe in so many art schools and in all the correspondence courses because shortcuts are taught. I know that I've never found any shortcuts to creativity—I never know when I'll create and when I won't create.

Q: Since Madison Avenue wants its advertising cartoons delivered on a regular time schedule, how do you manage to turn on the creativity at just the time when jobs come in?

A: I'm always able to come up with some solution because I find that the problems are simple ones—not complicated ones—and therefore I don't have to be highly creative to answer the problems that Madison Avenue gives me. Which is why I find advertising work very easy. Thank God, it's very rewarding and it provides me with the bulk of my income and the bulk of my work. I'm very, very fortunate in that respect. I think if I were more frightened of the work Madison Avenue gave me, I'd be less proficient in solving it. I think, by the way, that this is very much the key to success in work and in life—having a healthy disrespect for what you're doing. This sounds peculiar, I know, but I mean that you can't be in awe of a job you're doing. If you're in awe of it, then it commands you and you can't manipulate it and work with it. You tighten up just as a dancer does if she's aware of the dance steps themselves instead of the music. She has to feel the music and then she'll find herself dancing if she has any natural sense of rhythm. In art, if you're self-conscious about your work then it will come out stilted and unnatural—it won't have the flow that all art must have. All art must look spontaneous.

Q: How did you acquire this ability?

A: Well, I'm very lucky—I've had a *kind* of disinterest in my Madison Avenue work. I think all artists have to be both involved and not involved—involved in the quality of

their work but not involved in the sense of being frightened of what may happen during a particular piece of work. The artist has to be involved—as far as quality is concerned—in wanting his work to be intelligent and humorous and good-looking. I think that all cartooning fails if it doesn't include these three qualities. I try to make my work 'art' work, and since I'm a cartoonist, I insist that my advertising work be funny because, after all, *people aren't interested in being sold* anything—they're interested in being entertained. And I'm not in awe of the product, as the art director often is, and as the client always is.

Q: What was it you were saying a while ago as far as advice you'd give to any young kid who wants to sell his cartoons to advertising?

A: It seems to me that the only way the cartoonist can make any kind of living is to sell his art to advertising as well as to sell his art edi-

torially. There is so much more money in advertising work than in cartooning done editorially—with the exception, of course, of the syndicated comic strip work done by a few of the men at the top of that branch of cartooning. My advice to a young cartoonist would be to prepare a portfolio that would indicate to an art director that he can solve problems—this is what an art director is interested in. The art director is given problems by the client and he, in turn, would like to give these problems to artists to solve—or at least he would like to have the artist help him solve these problems. And, as I've said before, the only way the aspiring artist can properly do this is not to be in awe of the product.

Q: What all should be included in the portfolio of the young person who is going to show it to an art director?

A: He should include a number of ads which he has created himself, or he should take ads from the newspapers and magazines and replace their art work with his own—that is, take the existing layout and simply substitute his drawing for the published drawing. It's irrelevant to an art director whether the cartoonist can do lettering and layout—after all, he can hire a lettering man and he can do the type and layout himself. He's not interested, for example, in having a photographer solve problems of typography and layout—the same holds true for the cartoonist. The art director wants a thoughtful and intelligent and humorous solution to a problem—and also a well-drawn solution.

Q: Could you say something more about the cartooning course you teach at the School of Visual Arts in New York?

A: Well, I teach it in conjunction with Chas. B. Slackman whose work appears every week in 'New York' magazine. His work is very realistic—very tight cross-hatching—marvelous—a hundred light years removed from my work in technique. But in terms of content and approach, we're close to one another. We both have the same standards, we both approach problems the same

way. Of course we have our differences—for example, he believes in life drawing—I don't because I never profited from it. I believe that all things come from your mind, your heart and your eye. Primitives, for instance, very often use the heart and the mind and not too often the eye—that's why their drawings aren't very realistic—although they are very convincing because they themselves believe in them. In our class we don't teach drawing as much as we encourage people to draw, and to draw their own way. We try to bring out what we think each student's particular style is—it's a very difficult thing to do, by the way. I think that the artist has to find his or her own best way and that the business of the teacher is to encourage—always encourage. And to stimulate.

Q: Why is it that there seem to be relatively few cartoonists who do a great deal of advertising work as you do?

A: For one thing, art directors tend to stick to known quantities—they're afraid to deviate because they don't want to take chances—they don't want to give an assignment to somebody who's unknown because they're afraid that the person might not come through and then they'd be stuck with a lemon. Once again, I'll have to say that I think I've succeeded in advertising because I have a healthy disrespect for it—it doesn't mean that much to me and therefore I can be very unself-conscious in my approach to it. At the same time I have to say that I *do* care—that's the paradox. I really think the reason I'm relaxed with advertising art is because, to me, advertising is not important—it simply is superfluous because one cannot make personal statements in advertising. I know that I am hired to be the spokesman for the client and therefore I have to speak for the client. Of course I speak warmly and personally for the client which is why I'm hired. My wife once said to me, "You'll write a great book one day (I also write and illustrate books) when it's for a client you don't respect who gives you an assignment you don't respect."

Northeast Airlines presents the first flight to LaGuardia at a semi-civilized hour: 8:00 a.m.
If you have to be in New York early in the morning but don't want to get up in the middle of the night to catch a 6:30 a.m. flight, Northeast Airlines can help you get a little extra sleep.
Take our 8:00 a.m. Yellowbird* and you can still be in New York by 10:30 a.m.
And we'll even give you a special breakfast.
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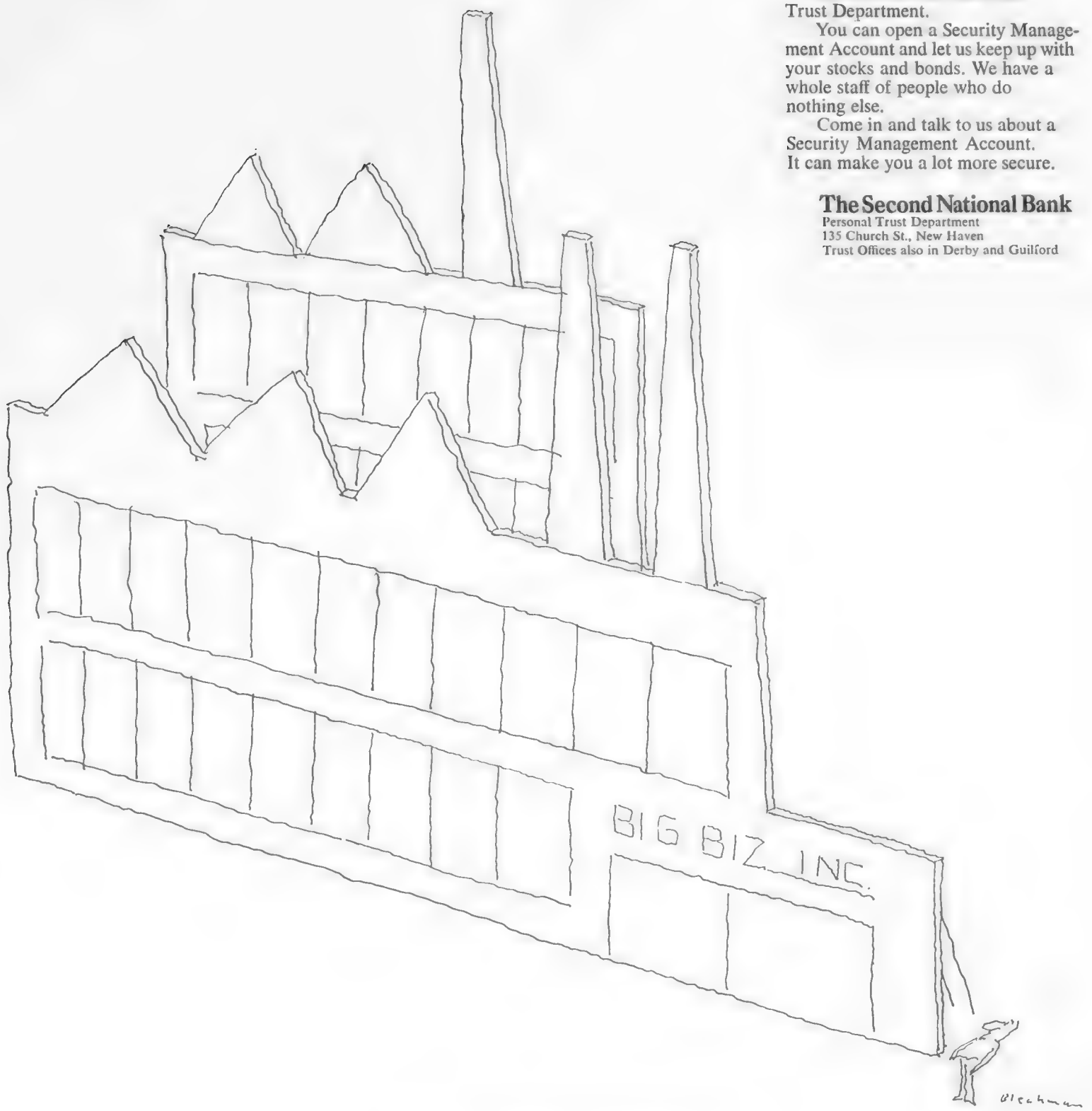
For reservations on any of our 12 daily Yellowbirds to New York call Northeast Airlines at 379-4361 or your local travel agent.
Northeast Yellowbirds to New York.
You'll wish we flew everywhere.

Advertising cartoon by R.O. Blechman.

Q: In case an aspiring cartoonist is interested in your School of Visual Arts course, what is the specific name of the course?

A: A Workshop in Comic Art. It's held Tuesday evenings in the fall and in the spring and I must say frankly that the reason I teach it is that I learn from the course—and I say that very humbly. There are certain artist-students who have a great deal to teach me in terms of their attitude towards their art and in terms of the freedom with which they approach things. I would say that a great deal of my stimulation comes from teaching—rather than reading books and seeing plays, etc. I might mention another satisfaction I get from



Why your securities may be insecure.

How much do you know about the companies you own? Do you know if they've recently merged or changed management? Do you know when your bonds reach maturity?

If you don't, you'd better talk to somebody who does.

The Second National Bank Trust Department.

You can open a Security Management Account and let us keep up with your stocks and bonds. We have a whole staff of people who do nothing else.

Come in and talk to us about a Security Management Account. It can make you a lot more secure.

The Second National Bank
Personal Trust Department
135 Church St., New Haven
Trust Offices also in Derby and Guilford

An R.O. Blechman advertising cartoon.

teaching this course—I take a great thrill in seeing a student who has done terrible work throughout the semester suddenly, in the last class session, do something which stuns me and stuns him by its brilliance.

Q: Did you have any other formal art training?

A: Well, I went to the Columbia University School of Painting and Sculpture for one year. My first semester I received an 'A' and the Dean of the School called me a genius, and the second semester I rebelled, did my own work, he gave me a 'D' and threatened to kick me out. I left the school because I'm not interested in life drawing. The reason that life drawing had no meaning for me is that I'm interested in saying things with my art. I'm probably better off never having had much formal art training because I've had to do things my own way. Maybe I've had a career because of it. Art schools usually teach the rules, and the best art defies the rules and creates its own. I think that if I had been too conscious of what other people expected of me, I wouldn't be a good artist. I give them the unexpected and this is what we both want.

Q: You mentioned some of the benefits you get from being in contact with students at the School of Visual Arts. Can you be a little more specific?

A: Well, sometimes I get bored with cartooning and I find that their youthful enthusiasm rubs off on me. They're so excited by it that I, in turn, feel the same way. One thing I'd like to say—students very often hope to find in class solutions to problems that, in fact, they can only solve themselves—and I help students to solve things their own way—this is the only meaningful solution. Not a solution that another person has found for himself but a solution for a particular student alone. You can only do a thing well your own way—I can only draw my way—and what I do with my students is to indicate to them that I have no master secrets. No one can give them the answers—they must find it themselves.

Q: What is your daily schedule like?

A: Well, I'm a day-worker simply because I have a family—my wife Moisha and our son Nicholas—2 years old. I come to my office in midtown Manhattan from 9 to 5 but I don't necessarily work from 9 to 5. I never know when the adrenalin glands will pump. However, I always have art materials at home in case I have to do an assignment. I never turn my mind off from a job that I have.

Q: Didn't you mention that you sometimes get an idea which isn't completely worked out till some time much later?

A: Yes. Sometimes I have an idea one year and then it doesn't find its complete expression till many, many years later. Then suddenly—whammo—it hits me and it's right. Some time ago I was asked to design a Christmas card for an outfit in Milan, Italy. I worried about the job for many months. Then one afternoon in a hotel room in Switzerland I remember developing an idea that I first had many years ago and it turned out very well—it had a nice flow to it. It's a story—I'm most excited by my picture stories and I hope you'll reproduce some of them in CARTOONIST PROfiles. This is the work that, to me, has the most validity—which is, again, why I can take advertising not so seriously—because it simply doesn't mean that much—it's just a way of earning a living—it's not a means of my earning my self-respect—which is more important to me than making a living. I've learned not to be discouraged by ideas which fail at first—by profitless days—by fruitless weeks—these are things that all of us encounter. And I try to tell my students that all of us are discouraged, and even the most successful of us sometimes feel that we're not succeeding and that this is a human problem and we have to learn to live with it. I remember calling up Jules Feiffer many years ago about something—I had known him for many years ever since we had met at Terrytoons where he was a staff artist creating storyboards. Interestingly enough, his stories were used but never his art work because his art work wasn't considered that highly. In any event, I called Feiffer up and asked him how things were going and he was very unhappy and I wondered why he, of all people, was feeling that way. He told me that he was having terrible trouble with a novel and that he was going to Saratoga Springs to finish it and he had spent over a year and it was just going very badly, etc. I was amazed to hear that he was discouraged because, to me, there seemed nothing in his situation to warrant any discouragement—after all, he had been highly successful. I've never forgotten this because I was feeling terrible at the time about some frustrations of my own and I was greatly bolstered by learning that even he had difficulties. Incidentally, many years after, Feiffer dropped the novel, converted it into a play and now, as 'Little Murders', it's doing exceptionally well! There's even a story about that—when it first opened on Broadway, it bombed—I think it closed after several weeks. But it received a marvelous press in England and then came back to the N.Y. stage and may now run for many years. He could have been discouraged at any number of points. That's the kind of story I tell my students.

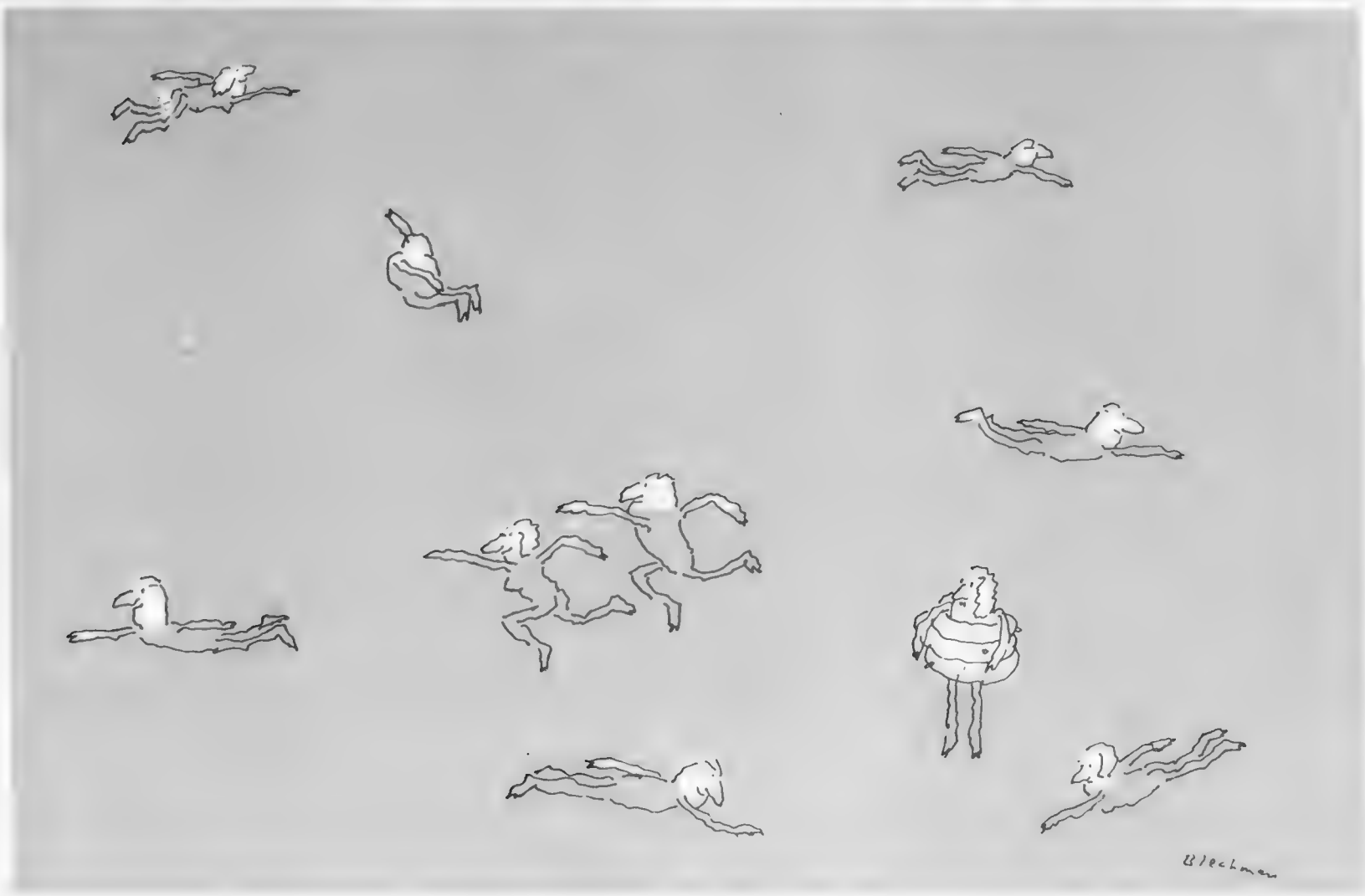
Q: What do you consider your most important work?

A: The books I've written and illustrated. Mostly they're in comic strip form.

Q: I believe you said that you do a lot of writing even in your advertising work, didn't you?

A: Yes, whenever possible, I write my own captions—my own head-

One of a series of cards entitled 'The Signs of the Zodiac', done for a French publisher. This one is for 'Virgo'.



lines—almost always I'm given an assignment by the art director with not only a headline to illustrate but with a suggested image. Being perverse, I always try to provide my own image and, very often, try to provide my own headline, and more often than not I'm able to convince the art director into doing things my own way.

Q: That storyboard you have on your studio wall interests me. Was that done for a film that we'll eventually see in the movie houses?

A: Yes, it will be a film based on a short story which I had published in a magazine called 'Vista' which is a probably-little-known magazine put out by the United Nations Association. They asked me to do a picture story and I came up with an adaptation of Hans Christian Andersen's 'The Emperor's New Clothing'. For many years I've been thinking of doing something with this story but I never knew quite what until now. The film is now finished and it will be a 6-minute color film. 'The Emperior's New Armor' will be the final title, incidentally. It's a political film in the sense that it deals with armaments instead of the clothing. It's very tricky because I find that political stories, like political cartoons, more often tend to be preachy rather than funny. I tried very hard to make it as entertaining as possible and to make it as non-political as possible. Speaking of the storyboard—there are about 160 drawings in this one storyboard for a 6-minute film. But don't draw any rules from this—every job is different. Some storyboards might consist of a few drawings with a lot of text—the only important thing is that the story board should provide a visual outline for the film.

Q: Do you do any painting, or anything like that in your spare time just for the fun of it?

A: I do my regular cartoon work for the fun of it. I'm always suspicious of cartoonists who are painters on the side—I think all your energies should go into one art form. I'll never forget one thing that somebody wrote about George Gershwin—that he was a musician because he thought in music. A cartoonist is a person, by the same token, who thinks in cartoons exclusively. Feiffer once did a beautiful spoof on the Sunday painter in a strip in which there was a man who did painting for a living but who really wanted to be a shoemaker. ●

ANTONIO PROHIAS

Photos for this story by JIM RUTH.

MAD MAGAZINE'S Prohias

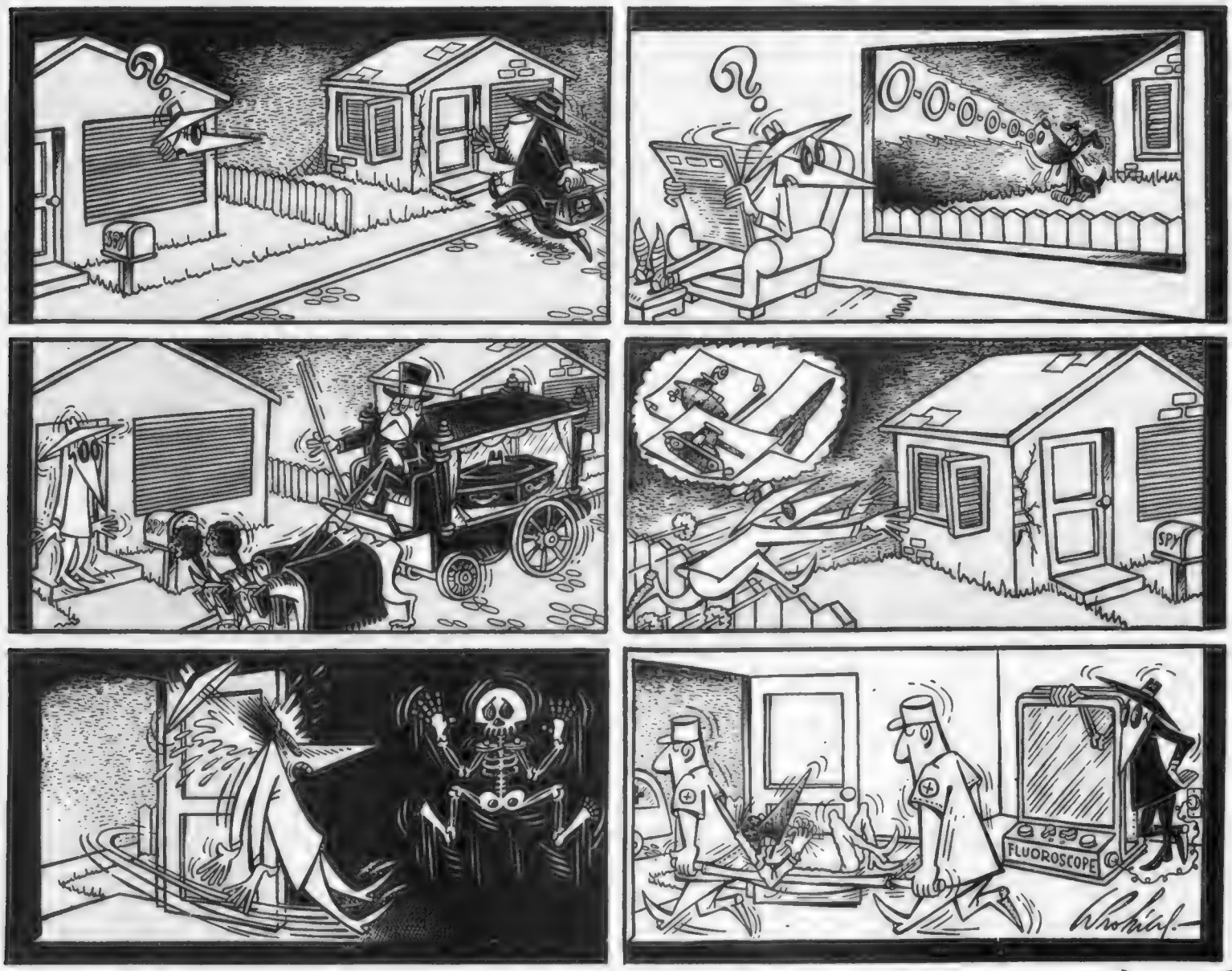
The following story about ANTONIO PROHIAS, the creator of the popular 'SPY VS. SPY' feature for MAD Magazine, required something a little above and beyond the ordinary interview. For you see, Prohias speaks only the Spanish of his homeland, Cuba, so we had to call on two other MAD men, Sergio Aragones and John Putnam, to first put our CARTOONIST PROfiles questions to Antonio in Spanish, and then to translate his answers back into English for your editor. We owe a debt of gratitude to all three of these men for being so generous with their time. In addition, it was Jerry DeFuccio who first brought it to our attention that Prohias would like to do a page, especially for us, with the spies drawing the life of Prohias, reversing the usual procedure in which he depicts their *activities*

When you stop to think of it—who else could bring half as exciting and authentic a background to the creation of a feature like MAD Magazine's very popular SPY VS. SPY as ANTONIO PROHIAS. For being challenged to a duel twice in one day and living in a spy-like atmosphere have all been part of the game for him. The invitation to combat came about because of one of the editorial cartoons which had made him famous in his native Cuba. From 1946 till 1960, Prohias won more awards for excellence in all types of drawings and cartoons than space permits our mentioning here, but editorial cartoons played a major part in his winning these various honors. Now in the development of ideas for these editorial cartoons, he read the newspapers very carefully as do all men in this particular branch of the profession. But Antonio managed to have a little something extra going for him, in that he had friends who worked in the various Cuban governmental offices. And whenever news events caused an idea to start germinating in his mind, he would

A MAD Magazine feature.

SPY VS SPY

The Morse Code which appears on each SPY VS. SPY feature spells 'By Prohias'.



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A MINUTE OF SILENCE: In 1939, Prohias sent a package of unsolicited art to one of the major newspaper syndicates. It was returned to him unopened! *So, in the above cartoon drawn especially for CARTOONIST PROfiles, we see all characters he ever created, and had published, paying homage to 'AGAPITO'—the 'Unborn'.*

From left to right the characters are: ERIZO (Carteles Magazine 1948), OVEJA NEGRA (Newspaper INFORMATION 1949), EL HOMBRE SINIESTRO (Bohemia Magazine 1956), TOVARICH (Newspaper PRENSA LIBRE 1959) and SPY VS. SPY (MAD Magazine 1960).

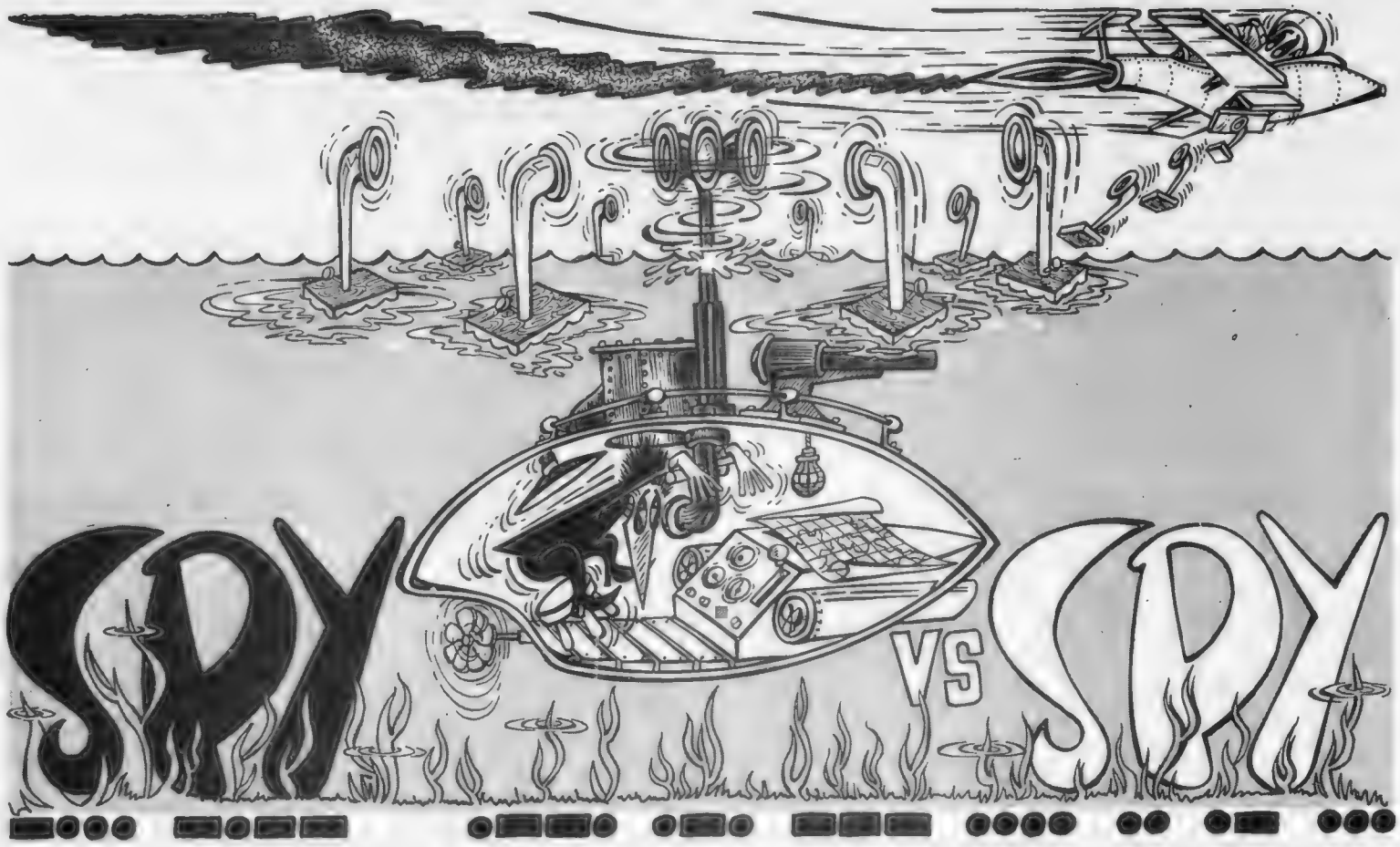
visit these friends and get the news from the inside. With this additional information he'd be able to analyze events more accurately and could thus arrive at a completely authentic cartoon. And, on one such occasion, when one of the government ministers was about to leave office and be replaced by his successor, a Prohias friend suddenly became aware that some bookkeeping hanky-panky was being engineered by the two politicians. Immediately he made a copy of the incriminating accounting sheets that the culprits had prepared and rushed them to Antonio. The result was a cartoon, exposing the fraud, which carried as its title the exact amount of money involved. The upshot of all this was that the next day Prohias got—not one—but *two* challenges to a duel from the two crooks. Speaking of his awards, as we were a moment ago, we'd like to mention just a few of the major prizes Antonio won in Cuba before coming to the United States in 1960. Six times he won the 'Juan Gualberto Gomez Prize'—the most important newspaper award given in Cuba. This included his winning it the first time it was awarded, in 1946 when he was 25 years old. Then in 1955 he won first prize in the 'Salon de Humoristico Publicitario' for the best advertising cartoon. Further, in 1948, 1949 and in 1952, he was given the 'Ricardo de la Torriente Prize' for the best cartoon of the year. To top it all off, in 1960 he was presented with the 'Mergenthaler Prize' which goes to the best cartoonist that year in 21 countries of Latin America. We hope that he will pardon us if we skip over some of his other honors just to add that in 1958 and 1959 he was the President of the Cuban Cartoonists Association.

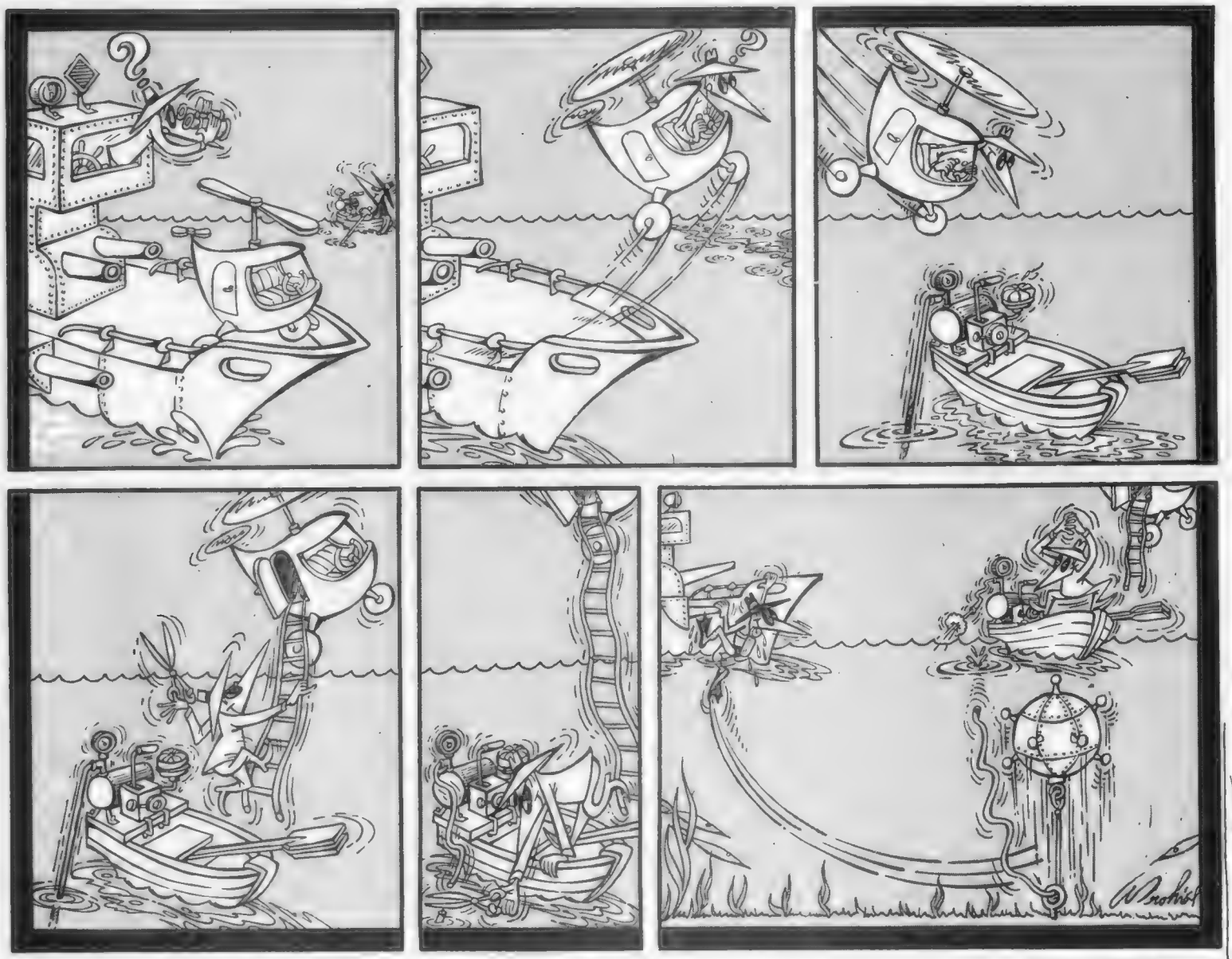
As for his being familiar with a spy-type atmosphere, this was in the period just before he left for the U.S. At that time everyone who wasn't *with* Castro was considered to be with the C.I.A., so a general atmo-

At right: *'PROHIAS IN SYNTHESIS'— Prohias uses this symbolism to denote the smelling of an idea through the 'divining rod' of his ever-ready pencil.*

sphere of spying permeated the whole country. Thus it was quite natural that the 'SPY vs. SPY' idea began cooking in Prohias' mind. It was developed when he came here and it began in MAD in 1960. In addition to all this, he has read, and continues to read, everything he can lay his hands on about spies and spying. His main interest, incidentally, is in stories about real operatives rather than fictional ones.

Just a word about his method of building up one of the 'SPY vs. SPY' pages. First he figures out some kind of a controversy between the WHITE SPY and the BLACK SPY and then he spends a lot of time inventing various diabolical machines, operated by the two characters, that either work or backfire their way through the various panels as they spy against each other.In this case the situation is different from that found in the typical cliche western where the good guy wears the white hat and the bad guy the black one. Prohias doesn't want one spy to be always good and the other one continually bad. So White wins part of the time and loses part of the time—and the same is true for his opposite number. One isn't any better than the other—one is as cunning and tricky as his opponent. A little further comment found on the cover of one of the 'SPY vs. SPY' books (A Signet Book published by The New American Library) will shed some additional light on the nefarious activities of these two characters: 'These are the un-professional agents who taught James Bond everything he knows about what *not* to do. The only plans the White Spy ever successfully stole were the plans to the 1963 Edsel. The only secret the Black Spy ever successfully uncovered was





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Photos by Jim Ruth

LEONARD BRENNER (MAD Production), JOHN PUTNAM (MAD Art Director), and PROHIAS.

in a bottle he swiped from Katy Winters. When it comes to *in*-trigue, these guys make it *way-out*-trigue. They are the only two spies we know who haven't the sense to come in out of the cold. But they have a ball—mainly trying to outwit each other.'

Prohias feels that his spy characters are the very flexible types that he prefers, and he wouldn't be satisfied juggling characters who had the same job or specialty every day, or who were always pictured against the same backgrounds. Whatever happens to a spy, he points out, can happen equally as successfully to him in Japan, in the jungle, in the drawing room, in an airplane, car or submarine.

Prohias' comments about his materials are quite simple. His rough sketches are made with a very black pencil on bond paper and they're pretty complete and detailed because of his unfamiliarity with English. You see when he presents his roughs to the editor, he wants to make absolutely sure that there can be no mistake as to his exact meaning. He uses an average 10-cent pen, an oval point 788, and applies Bourges paper to indicate where benday will appear in the magazine reproduction. He draws his 'SPY vs. SPY' pages 13 and 9/16 inches wide by 18 and 2/16 inches deep on heavy board.

You'll be interested in a few of his thoughts about editorial cartooning. First of all, he doesn't do political cartoons for publication here in the States. To begin with, because of his lack of knowledge of English, he doesn't know exactly what's happening. Secondly he dislikes doing cartoons for publication which are based on second-hand information. And only in Cuba, where he had friends in the government, did he have access to real inside facts about the major events of the day. In other words, he wants total knowledge be-

The page opposite is the one, drawn especially for CARTOONIST PROfiles, in which the White and Black spies reverse the usual procedure and draw Prohias' life and career. Translation by Sergio Aragones.

Panel 1: As Prohias says, he was 'born' when the teacher directed him to give drawing instructions to the rest of the class, when he was in the 4th grade.

Panel 2: In 1938, he abandoned his agronomy studies, to work as a stevedore at a fertilizer plant, to buy himself drawing supplies and equipment.

Panel 3: That fateful year, he made his debut in a Cuban newspaper 'Alerta'. In 1940, his mentor and benefactor, Senor Manuel Rosenada, editor of the weekly 'Zig-Zag', honored him with a position. His associates, Silvio and Castor Vispo, renowned humorist and artist, gave him the benefit of their experience and craft. Prohias symbolizes his progress with this trapeze panel, swinging from one distinguished publication to another.

Panel 4: In 1946, at the age of 25, Prohias was awarded the Juan Gualberto gold medal and purse. This was the initial institution of this award and Antonio was the first to merit it.

Panel 5: In mid-1959, after his denouncing the infiltration of Communism, 100,000 frantic Castro followers demanded that Prohias be put to the wall, as they agitated in front of the governmental palace.

Panel 6: Refusing to be intimidated by the threats on his life by the Castro regime, Prohias held on until the death of the last free newspaper in Cuba. In May 1960, he came to the U.S. and did strictly non-creative work, ironing sweaters in a factory in Jamaica, N.Y.

Panel 7: At night, he created the first SPY VS. SPY strip in the cramped kitchenette of his room in the Hargrave Hotel in Manhattan.

Panel 8: In the summer of 1960, Prohias brought the White Spy and the Black Spy to the editors of MAD Magazine. They have made it their home from that time on.

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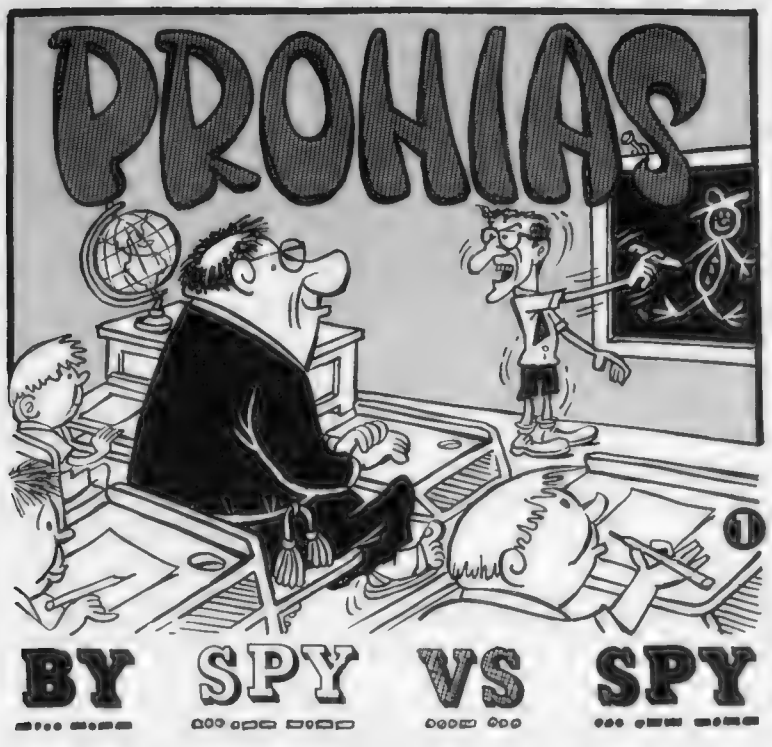
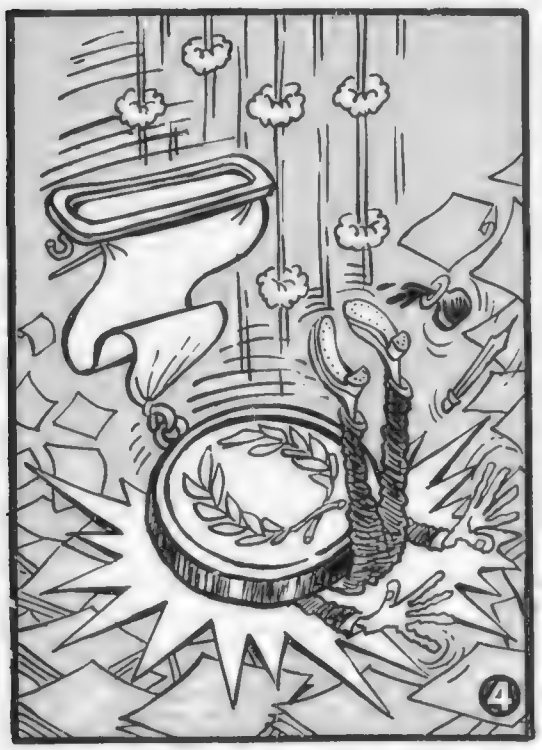
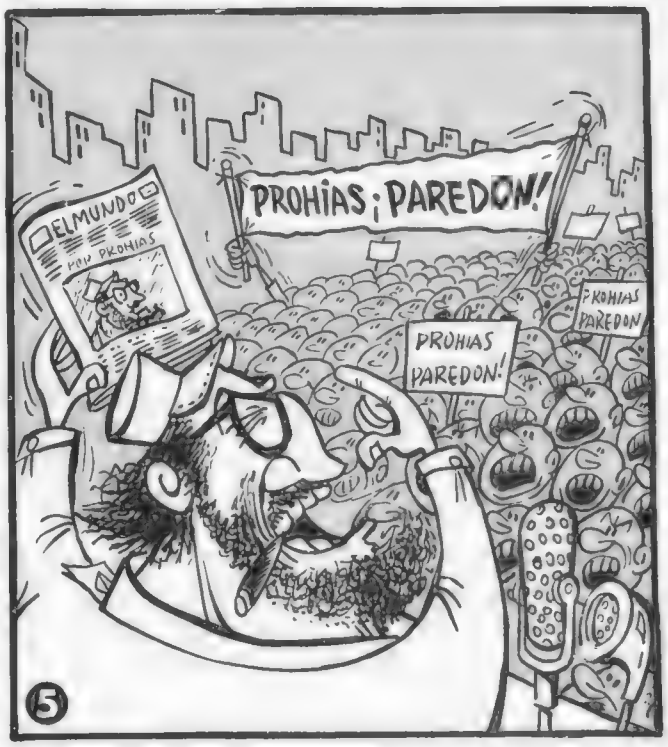
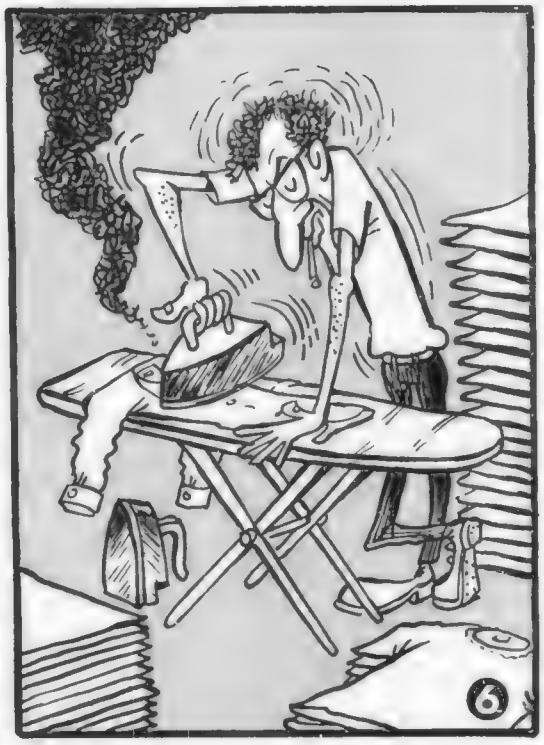
PROHIAS

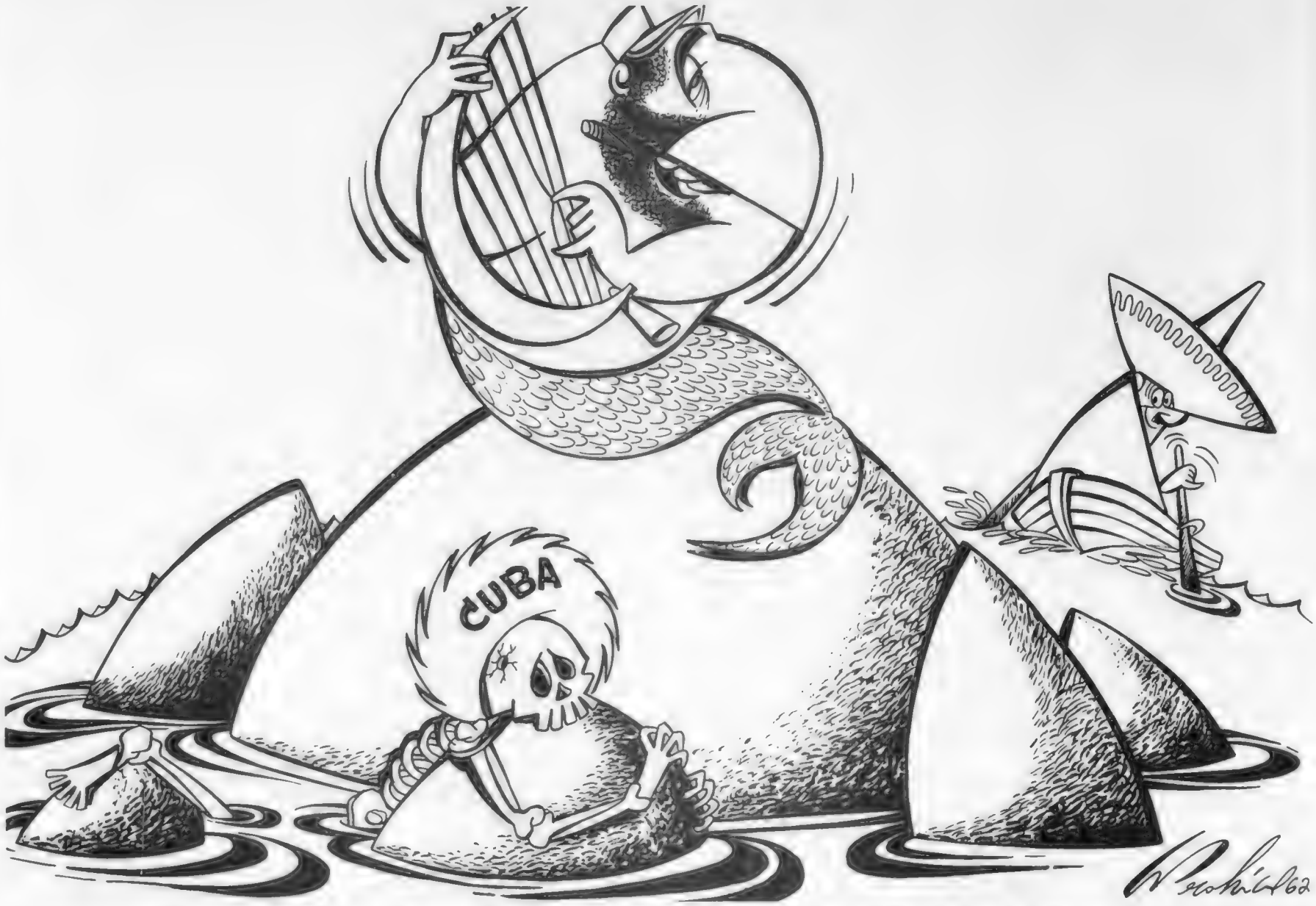
BY SPY VS SPY











One of the powerful editorial cartoons which made Antonio Prohias famous in Latin America.

fore he draws anything for the paper. However, he does continue to do occasional editorial cartoons for his own pleasure—just to keep in practice, and so as not to lose the style and freshness in which he takes pride. Incidentally, when he hits on an editorial cartoon subject, he will first sketch his idea as he thinks the average member of the public might picture it. Then he makes a sketch or two, treating the event exactly as he thinks that other cartoonists will present it to their readers. Lastly he begins to try to picture and explain the event in an unique way, and he will try to avoid expressing his point with the same symbols and in the same way as other cartoonists.

What should an aspiring young cartoonist do to help prepare himself for our profession? Well, for one thing, he should try to get a background in all kinds of cultural subjects—this is necessary to provide a solid base for top-notch cartoons. Prohias, for instance, likes to read history, psychology and many other subjects. He emphasizes, also, what practically all other good cartoonists enphasize, and that is that one should practice his drawing constantly. And, interestingly enough, he makes a point about art schools which is well worth remembering. A good art school is an important factor in helping the young person to orientate himself in the art world. In other words, you may *think* you want to be a cartoonist before you enter art school but after considerable training, you may discover that you are better fitted for illustration, fashion drawing, industrial designing or what have you.

Finally, Antonio Prohias left us with this very interesting tidbit—— that the crew of one of our so called "spy" ships have the "SPY VS. SPY" figures on the patch which they wear and which serves as the insignia for their ship. ●

CARTOONISTS put themselves in their own CARTOONS!

THOMAS NAST, an Austrian emigrant, became America's first really potent cartoonist on Harper's Weekly. He defeated Tammany boss Tweed, Lincoln credited him as being the Union's best recruiter, and he helped destroy Horace Greeley's presidential hopes. He was a power! Often found in his cartoons, here he is the sole performer.

JIM IVEY, editorial cartoonist for the ORLANDO SENTINEL, who operated the CARTOON MUSEUM in Madeira Beach, Florida in 1967 and 1968, has very kindly sent us these interesting examples of cartoons in which their creators included themselves. Jim puts it this way: 'Cartoonists, like all creative people, have healthy egos. It takes tremendous self-assurance to sustain them in the tough grind from the neophyte to the professional stage. Several men feel themselves politically significant enough to be included among the cast of characters in their cartoons, often voicing their own opinions.' Jim Ivey was with the Washington Star (1950-53), the San Francisco Examiner (1959-66 till merger), freelanced in newspapers and magazines (1966-69), and has been with the Orlando Sentinel since February of this year. (Incidentally, Dick Hodgins, Sr., the longtime political cartoonist for the Sentinel, retired in September.) We might add, also, that Jim Ivey received a Reid Fellowship in 1959, which made it possible for him to observe European cartooning first-hand, and his resulting report caused a lot of fruitful discussion in the field. Comments about the various cartoons are by Ivey.

JIM IVEY

Sentinel Star Photo by Greg Carpenter

Giovannino Guareschi's bearded self-caricature peers out from every signature in CANDIDO, Milan.

The late GROVER PAGE, Pulitzer-Prize winning cartoonist of the Louisville Times, got around his problem on the day this ran by simply being frank with his readers.

COFFEE, INTRODUCED TO THE WEST from ARABIA EARLY IN THE 17th CENTURY...
...WAS AT FIRST THE BEVERAGE OF THE FORTUNATE FEW...
Ye Coffee House
MEAD
EAST INDIA COY TEAS 2/6 up
IT'S NEWE
IT'S CHINA
FIRST LICENSE TO SELL COFFEE IN AMERICA WAS ISSUED IN 1670...
Ye Newe Taste Sensation
Thrill Hubbye at Breakfaste
IT BECAME OUR NATIONAL DRINK...
COFFEE
All you can Drink 5¢
BAKED BAN OR RYE 5¢
OYSTER STEW 10¢
IF PRICES GO MUCH HIGHER...
MARYLAND CLUB
HOUSEWIVES' BUDGETS
SUBSTITUTE
GOV'T PROBES
COFFEE, THE BEVERAGE OF THE FORTUNATE FEW.
Yardley.

RICHARD Q. YARDLEY has used this symbol of the poor, knee-patched artist since his early days as spot cartoonist for the Baltimore Sun. He and his cat mascot make extra reflections on the cartoon's subject. Yardley is a noted trencherman and he is several hundred pounds heavier than his symbol which hasn't changed through the years.

Here ROBERT BASTIAN has included himself in a San Francisco Chronicle cartoon.

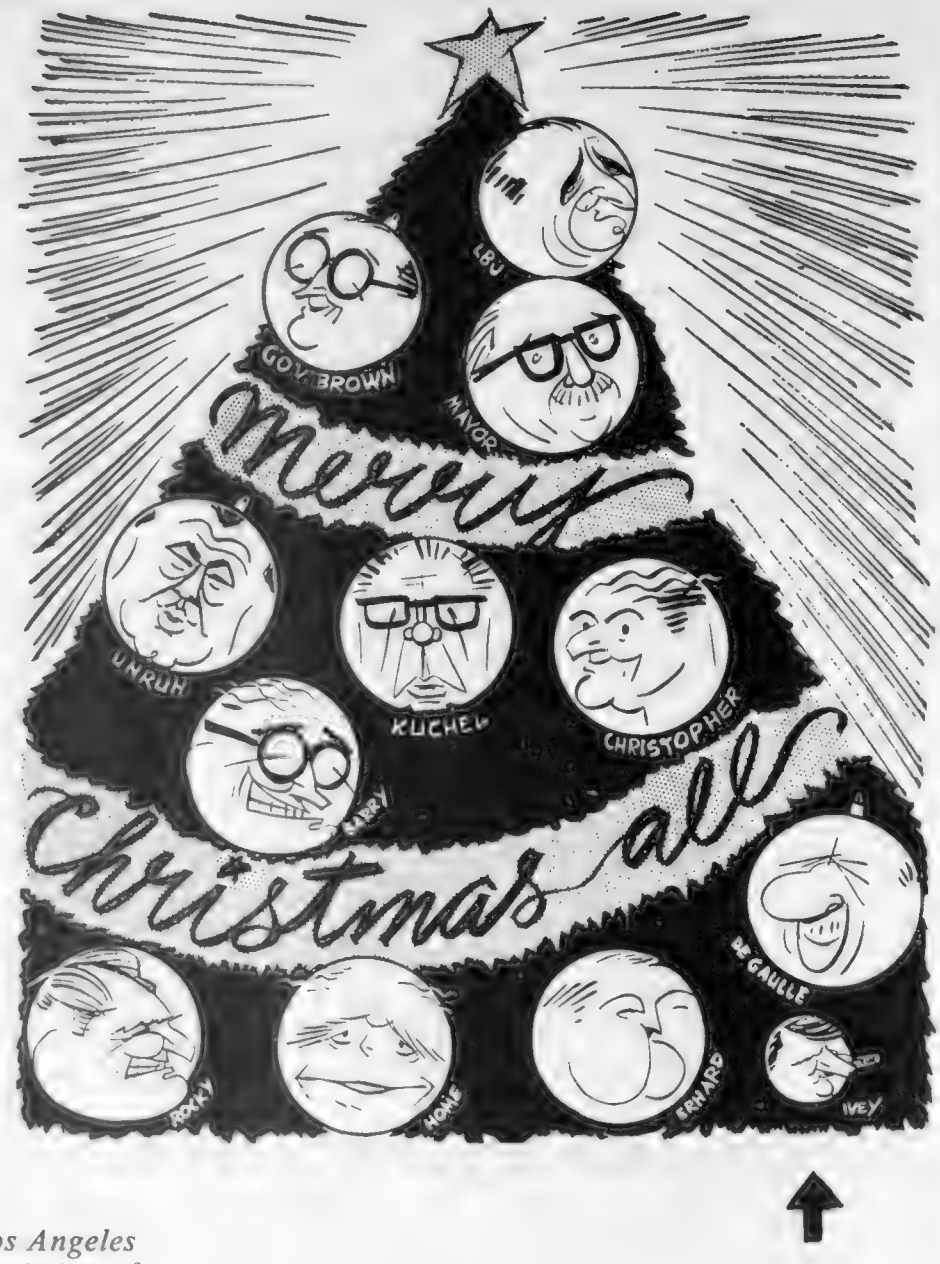
Emmwood—London Daily Mail

EMMWOOD (John M. Wood) hides himself in the crowd in his London Daily Mail cartoons. He can be found in the far right-hand corner of this segment of a drawing.

'You Fellows Certainly Make Your Point'

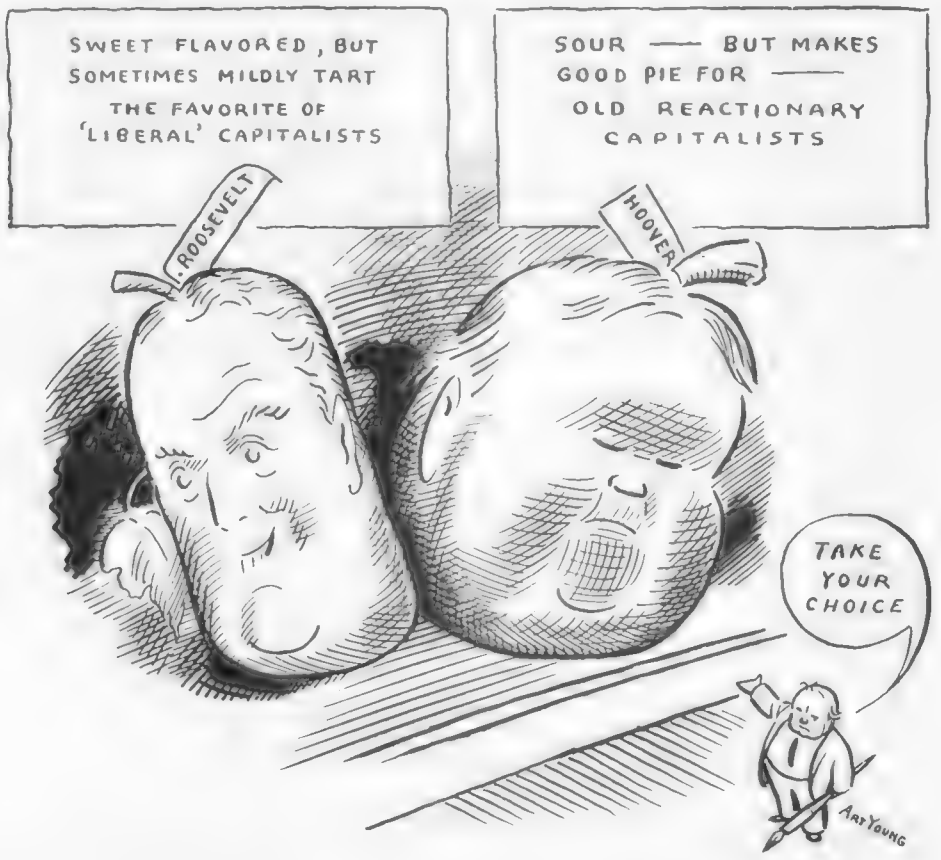
By Karl Hubenthal

WASHINGTON D.C.
THURS. MAY 9,
THE NATION'S EDITORIAL CARTOONISTS WERE THE GUESTS TODAY OF THEIR FAVORITE TARGET, PRES. KENNEDY, AT THE WHITE HOUSE...
KARL HUBENTHAL



KARL HUBENTHAL shows himself infrequently in his Los Angeles Herald-Examiner cartoons. He is a past president of the Association of American Editorial Cartoonists.

ART YOUNG was a socialist, an individualist and an artist with a highly personal style. He frequently placed a small figure of himself in the lower right corner of his 1930's cartoons.


SWEET FLAVORED, BUT SOMETIMES MILDLY TART
THE FAVORITE OF 'LIBERAL' CAPITALISTS
SOUR — BUT MAKES GOOD PIE FOR — OLD REACTIONARY CAPITALISTS
ROOSEVELT
HOOVER
TAKE YOUR CHOICE
ART YOUNG

Ol'Hugh's Notebook LOIS, COMMON DENOMINATOR

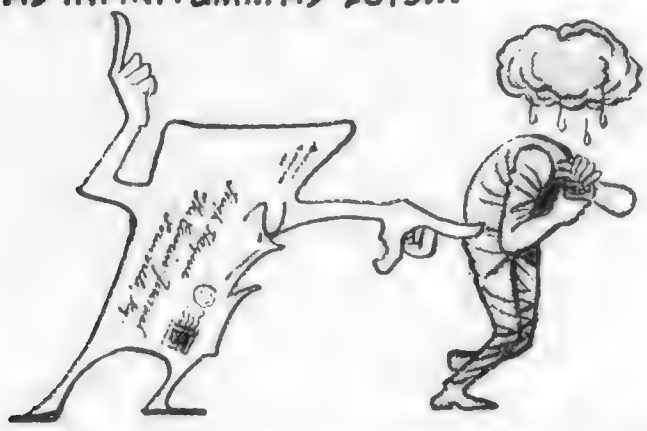
IF JFK THINKS HE WAS ECLIPSED BY HIS WIFE ON HIS EUROPEAN TOUR... HE SHOULD HEAR MY STORY... I'VE BEEN USURPED BY MINE...

POOR, SIMPLE CARTOONIST THAT I AM, I INNOCENTLY BEGAN HIDING MY WIFE'S NAME, LOIS, IN THESE PICTORIAL PONTIFICATIONS SOME TIME AGO...

ALL WENT WELL UNTIL A DIABOLICAL EDITOR EXPOSED MY LITTLE CHARADE IN PRINT RECENTLY...

AND THIS SPACE WAS TRANSFORMED INTO A HUNTING GROUND FOR 'LOISES'.

LETTERS, WE GET LETTERS (DO WE EVER!) SUGGESTING: MORE LOISES... LESS LOISES... MORE OBVIOUS LOISES... MORE OBSCURE LOISES... WE IN DICATE THE NUMBER OF LOISES... AD INFINITUM... AD LOIS...



I TRIED TO STOP... I GOT PHONE CALLS... SO I'M HOOKED... TH' MONKEY'S ON MY BACK... AAAAAAGH! I WISH I'D NEVER HEARD OF L--S...

AND AFTER SHE READS THIS, IT MAY BE SOME TIME BEFORE YOU HEAR FROM

HUGH HAYNIE, editorial cartoonist for the Louisville Courier-Journal, hides his wife's name, Lois, in every production. He makes it a family affair some days by modestly showing a segment of himself.

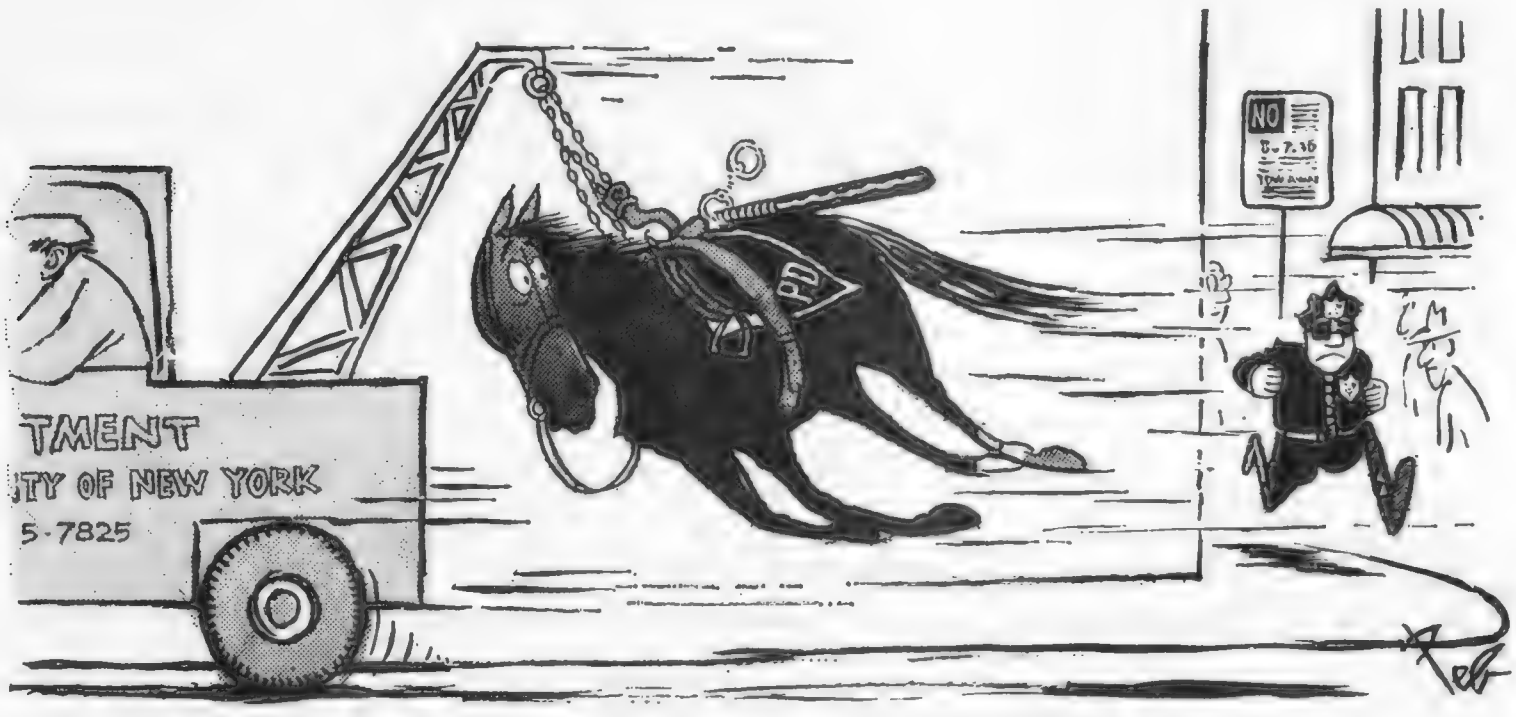
Caricature of PEB by Bill Crawford.

Peb

Pierre Camille Lucien Hilaire Jean Bellocq, more commonly known as PEB, and a 'sometime' jockey in France, crossed the Atlantic on a horse —well almost! A maverick, par excellence, in a profession of mavericks, PEB's route to editorial cartooning started at the race track. Today he happily juggles two jobs—he is Art director and cartoonist for the MORNING TELEGRAPH, the racing Bible, which features his panel THE EQUINE COMEDY, and editorial cartoonist for the PHILADELPHIA INQUIRER.

CARTOONIST PROfiles wishes to express its warm appreciation to BILL CRAWFORD, the editorial cartoonist for the NEWSPAPER ENTERPRISE ASSOCIATION, and to his wife, CLAIRE, good friends of PEB who interviewed him for this story, and supplied the facts for these introductory paragraphs. Claire tells us that in the winter of 1960, for example, that PEB painted a 44 by 5' mural at Aqueduct Race Track featuring 78 outstanding figures in racing. PEB spends two days a week at the MORNING TELEGRAPH offices in N.Y. and the other two days at the INQUIRER offices in Philadelphia, commuting from his home on Long Island by car. The Crawfords asked him if he didn't find this schedule a drag to which he replied with a Gallic shrug, "No—I have the best of two worlds." Only one thing presumably could make him happier—if he could commute on horseback.

Q: To begin with, would you tell us how you happened to travel that very interesting route from the race track in France to the drawing board and the editorial cartoon in the U.S.?
A: Well, my father was a horse trainer, my ancestors were breeders, and I've been involved with racing all my life. Both my brother and I were jockeys but he rode professionally and I was an amateur—I guess you could call me a 'gentleman rider' as they say. I have been drawing ever since I was a kid but my parents had absolutely no idea about what to do with an artist in the family. My father thought that since I was drawing all the time, it would be a good idea to send me to a school that taught drafting—so I had a formal 3-year training in that field. This was far away from what I wanted to do at the time but, as I look back on it, I can see that at least it helped me to learn layout and neatness and precision of line.
Q: Where did you do your first professional cartooning?
A: For the French newspaper 'France Libre'. You probably know that there were a number of underground newspapers in France during World War II. Well, after the liberation, 'France Libre' was the first to come above ground. I hadn't done any cartoons for them *during* the occupation because I had no idea where they were located during that period. And I began doing sports cartoons and a few political cartoons for 'L'Aurore', a leading morning newspaper in Paris. It was here, incidentally, that I got some very good training in adapting myself to their varying requirements. They printed a political cartoon on page one but they didn't reserve any special space for it—that is, the same special space—each day. Instead I often had to fit a cartoon to a very bizarre shape—perhaps on one day it would be one column wide and very deep, on the next day L-shaped, etc. At that time the front page of 'L'Aurore' was somewhat like a summary of what was inside the paper—in other words, there were a lot of black headlines, a lot of photographs, but only a few words at the beginning of each story which was continued inside the paper. Since the political cartoon was in the midst of this collection of photos and headlines, the editors figured that the cartoon had to be in keeping with them, so they wanted a lot of blacks and a lot of wash. I might add that a good many of the drawings I did were of the illustrative type at this period. 'Le Monde' and 'Le Figaro' were different—their sketches were very linear black and white drawings—and were done with beautiful lines. My idol was SENNEP, who worked for 'Le Figaro' for many years. Nowadays I seldom use crayon and very little benday—I prefer to use my own handmade shading techniques. I try to make my drawings as schematic and as clear as possible and I'm satisfied with simple lines.
At the same time, I was doing freelance work for horseracing newspapers, such as 'Turf News' in Paris. And I was very, very busy, as you can imagine, because I was spending all my free time at the race track—not to bet, but to sketch, and to do cartoons and caricatures.
Q: What finally led to your coming to the United States?
A: At the Longchamps track in Paris I met John D. Schapiro, who was the director of the Laurel Race Track In Baltimore. He was just starting to promote a big race, THE WASH-



A PEB Morning Telegraph cartoon which won a Newspaper Guild of New York Page One Award as 'Best Feature Cartoon'.

INGTON, D.C. INTERNATIONAL, and he was looking for an artist to do his posters, programs, trademarks, etc. And it happened that in London, on his way to Paris, he had seen a book, filled with racing caricatures and sketches in color, that I had illustrated the year before. He liked my work and as a result, I began to do some trademarks and other things for him in Paris, and I believe these are still being used at the Laurel Race Track. Six months after this, I got a letter from him and he said he had a job for me in Baltimore. I couldn't read or speak English, but a friend translated his letter and I could see that the money was very appealing so I talked the situation over with my boss in Paris. He was excited about the opportunity too, told me to give it a try, and said that I could have my job back if things didn't work out in the States. In fact, it was much easier to reconcile my boss to the idea than it was to get my family used to it. Anyhow I came to Baltimore in 1954, the guest of Mr. Schapiro, and I began doing caricatures of his guests—among them various senators and other Washington notables. I remember on one occasion, when he was pointing out various people for me to caricature, being so busy with the drawings that I had no idea whom I was sketching at the time. Some time later, when I had become more familiar with various political figures, I recall looking at these caricatures in my files and suddenly recognizing a lot of well-known people I was unaware of on the earlier occasion.

Q: A little later you began doing some advertising cartoons in Baltimore, didn't you?

A: Yes—I did commercial posters with which I'd had some experience before that in France. I remember I'd done some posters advertising aperitifs and, interestingly enough, my first job here was for Mount Zion Wines. After a while, however, the agency lost some accounts, and once again my race track owner-benefactor helped me by introducing me to the publisher of the 'Morning Telegraph', the racing newspaper in New York City. It seems they hadn't been using cartoons but he urged them to do so. So, before long, I was invited to come to New York to do a few cartoons once or twice a week. This was in 1955 and I've been doing all the cartoons for the 'Telegraph' ever

PEB in the MORNING TELEGRAPH office.

since. Then along about 1958 or 1959, Mr. Annenberg, the publisher, asked me if I could do something else besides racing cartoons. Shortly after I started to do one political cartoon a week for the 'Philadelphia Inquirer' which was under the same management as the 'Morning Telegraph'. After about a year I began to do two and then three a week and at present I'm drawing four or five.

Q: Your knowledge of English was pretty sketchy when you came to this country, wasn't it?

A: When I first came to the 'Telegraph', I tried to make my drawings without captions in order to solve this language difficulty. However, I learned my English by reading newspapers, editorials, by going to movies, and by talking to people. The editor, Saul Rosen, was a very understanding man, and when I speak of how much he helped me, I'm not saying it lightly. If it hadn't been for him, I doubt if I'd still be in America. One little sidelight occurs to me here. You know the $2 bettors have a certain dialect—a way of speaking all their own—and I was completely unfamiliar with it, of course, when I first went to the 'Telegraph'. Nowadays I know this lingo so well that I sometimes carry it over into my political cartoons, and this has brought startled reactions, on occasion, from people at the 'Inquirer' who have come across these horseracing expressions in my editorial cartoons for the first time.

Q: Would you say something about the roughs you submit to your editors on the 'Inquirer' and on the 'Telegraph'?

A: Well, I like to show a pretty complete editorial cartoon rough—almost like what the finished cartoon will be. I always felt miserable if I had to explain to an editor what it was I wanted to do—I like the roughs to be understandable immediately and completely. Incidentally, I like to do my racing cartoons without captions or with, maybe, one word. And I often carry this idea over to my political cartoons too. If the editor and I agree on the idea, I will take the rough—maybe changing a few proportions or things like that—and then I will spend most of the time making an accurate caricature. On the roughs, by the way, that caricature is the *only* thing that's rough. As far as my racing caricatures are concerned, I do all of those from life, as you will notice from at least one of the photos included with this story. I don't use any photos and I follow these people all around. In a good many cases, of course, I can't do this with the people I need for my *political* cartoons. After all, I can't follow Mao Tse-Tung, or Kosygin or someone like that. The racing people I caricature don't pose for me—I study them as they're moving in their normal surroundings and I do everybody connected with racing from the jockeys to the breeders, the trainers and the owners. I keep files of caricatures I've done but I have to bring these faces up-to-date from time to time because people get older and change. In addition, if a jockey seems to be winning a good many races all the time, I don't want to use the same angle or pose every time I show him in a cartoon. So I sketch him from different angles and in different moods, so as to have a variety of attitudes on hand.

Q: Would you say something about some of the work you do for the 'Telegraph'?

A: Well, I have complete freedom in

The racing cartoons included with this story are MORNING TELEGRAPH cartoons.

THE EQUINE COMEDY...by Peb

'He Was Bred by Your Father?'

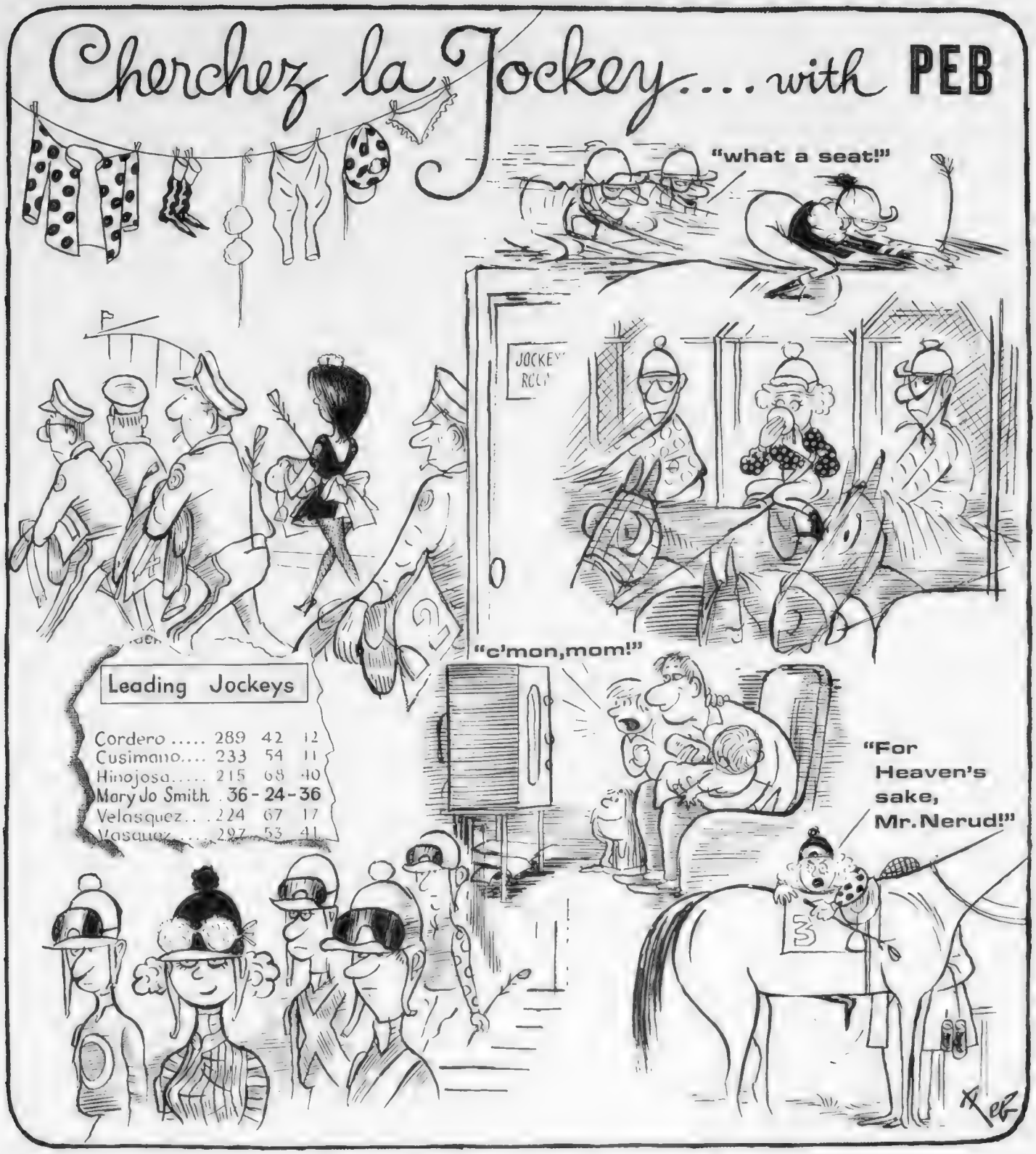
A PEB editorial cartoon in The Philadelphia Inquirer.

"I SHOULD HAVE CLEARED IT WITH SPIRO, I GUESS . . .!"

what I draw and I'm also the Art Director, as well as the artist. In addition to the caricatures, I've done a panel of racing gags, 'The Equine Comedy', for the past 15 years. Sometimes I do two a week of these—sometimes more. During the Saratoga racing season I like to do more because people are on vacation and they particularly like to laugh at that time. Incidentally, I have a contract to do all the cartoons for the 'Telegraph' and under the terms of that, I supply them with whatever they need in cartoon form. Sometimes the editor, Saul Rosen, whom I mentioned earlier, and I talk over the gag lines in order to come up with the best one. When Saturday comes along with those big $100,000 races, the paper probably will want a feature cartoon dealing with a race, and this means a 5-column drawing on page one. So in a cartoon like this, I deal with the names of the horses, what they've been doing, the owners—everybody is included. Maybe I'll include hints about which horse may win, etc., and readers turn the page upside down and sideways trying to figure out if I've given any special tips.

Q: What with your doing cartoons in two different cities, how do you arrange your schedule?

A: Monday and Tuesday I'm at the



Drawn when the first woman jockey appeared on the scene.

'Telegraph' office in New York. Then I go to Philadelphia on Wednesday and do my political cartoons for Thursday and Friday on that day. Then on Thursday, I do the Saturday and Sunday cartoons and possibly Monday's. Hugh Hutton who had been the Inquirer's political cartoonist for a number of years retired a few months ago and the paper uses some syndicated editorial cartoons.

Q: How do you advise a young person who comes to you for advice about becoming a cartoonist?

A: Well, my son, who's now in college in Quebec, has decided to be a political cartoonist—he's very aware of political events—and I've advised him just as I would someone else who approached me on this subject. I think a young person should have some formal training in anatomy, etc., but he shouldn't spend too much time on this phase of his career. Because I believe that the stuff to do cartoons comes from within a person and I don't think the art can be completely taught to a youngster. Of course he has to have the urge to

Sketching at Monmouth Park Race Track.

Philadelphia Inquirer cartoon by PEB.

"FORE!"

draw and to do cartoons all the time. Too much outside influence—and I'm referring to teaching—could be destructive for the embryo cartoonist. He should patiently try to develop himself and his own identity will eventually emerge.

Q: We know that the 'P' and the 'B' in your cartoon signature stand for your first and last names. But what is the 'E' for?

A: You see many European cartoonists sign their cartoons with trademarks instead of with their regular names. When I was trying to figure out a trademark, I had these two letters to work with and I tried putting a 'U' in the middle. But I decided that the name 'PUB' might dampen my reputation a bit so I settled on 'PEB'. But the 'E' doesn't stand for a middle name, or anything like that. ●

Little Orphan Annie®

In Issue #7 we printed a number of the 'LITTLE ORPHAN ANNIE' strips which were drawn by Harold Gray at the very beginning of Annie's career in 1924. In this issue we pick up where we left off last time—Annie has just routed a would-be robber of the Warbucks home and Mrs. Warbucks has just claimed the credit for the deed.

In the following strips, Daddy Warbucks makes his very first appearance. And we think it's worthy of note how quickly Gray established the character of each of his principal actors, in the minds of his readers.

Once again we are indebted to the Chicago Tribune-N.Y. News Syndicate, to its President, Arthur Laro, and to Dr. Howard B. Gotlieb, the Chief of the Special Collections Division of Boston University, for permission to reprint these strips here.

I SEE BY THE PAPERS, MRS. WARBUCKS, THAT YOU ARE QUITE A HEROINE -
WEREN'T YOU TERRIBLY FRIGHTENED?
OH, DID THAT GET INTO THE PAPERS? I MUST SEE WHAT THEY SAID -
IT'S ALL OVER THE FRONT PAGE -
"SOCIETY WOMAN ROUTS FOUR GUN-MEN"! WELL, I DECLARE! I MUST READ THE PAPERS MORE CAREFULLY AFTER THIS -
I WISH I HAD AN EXTRA COPY TO TAKE TO THE CLUB -
I'LL SEE IF I CAN FIND ANOTHER PAPER - MAYBE THE SERVANTS HAVE ONE -
HOW ABOUT THESE TWO PAPERS OUT OF THE FIFTY EXTRAS YOU BOUGHT THIS MORNING?
HAROLD GRAY 9-17-

YOU SEE MISS FAIR THERE WAS ONLY ONE BURGLAR AND WHEN I WHISTLED LIKE A POLICEMAN RIGHT BEHIND HIM HE JUMPED RIGHT THROUGH A WINDOW -
IT WASN'T LIKE IN THE PAPERS AT ALL - I DON'T CARE (SNIFF) BUT GEE WHISKERS - MRS. WARBUCKS MIGHT GIVE ME A LITTLE CREDIT -
I SCARED HIM AWAY AND SAVED HER FROM BEING ROBBED AND SHE NEVER EVEN SAID THANKS -
AND I DON'T DARE SAY A WORD ABOUT IT TO ANYONE ELSE - IF I DIDN'T HAVE YOU TO TELL THINGS TO I'D BUST!
HAROLD GRAY 9-18

MY DEAR, IT WAS THE MOST TERRIBLE THING -
YES, YOU MUST TELL ME ALL ABOUT THE BURGLARY - AND HOW ARE YOU, ANNIE?
I'M GREAT, THANKS, MISS FAIR -
ANNIE, RUN UP AND CHANGE YOUR DRESS WHILE MISS FAIR AND I HAVE A CHAT -
AND THERE WERE THESE FOUR RUFFIANS OPENING THE WALL SAFE - BUT I KEPT COOL AND WATCHED MY CHANCE -
BY THE WAY - WHERE WAS ANNIE? DID SHE WAKE UP?
ER - ER - WHY ANNIE, YOU CERTAINLY CHANGED YOUR DRESS IN A HURRY -
HAROLD GRAY 9-19-

MERCIFUL HEAVENS! WHAT A TERRIBLE RACKET- WHY DON'T THE SERVANTS ANSWER THE DOOR? IT'S BEEN RINGING FOR AGES-

BRRR.

WELL!

"RADIOGRAM- ABOARD SHIP FROM BUENOS AYRES TO NEW YORK- WILL ARRIVE HOME FRIDAY, SEPTEMBER 26- DO NOT MEET BOAT- —OLIVER."

WHO IS OLIVER?

OLIVER IS MR. WARBUCKS GIVEN NAME— AND I MIGHT AS WELL TELL YOU HE HAS NEVER BEEN FOND OF CHILDREN, AS I AM-

?

HAROLD GRAY 9 20

NOW ANNIE, WHEN MR. WARBUCKS GETS HOME ON FRIDAY YOU WILL HAVE TO TURN OVER A NEW LEAF-

HE IS VERY HOT-TEMPERED AND THERE IS NO USE TRYING TO HIDE FROM YOU THE FACT THAT HE DOES NOT CARE FOR CHILDREN-

YOU ARE A VERY UNRULY LITTLE GIRL AND WHILE I OVERLOOK YOUR MISTAKES I PROMISE YOU MR. WARBUCKS WILL NOT BE SO KIND- VERY LIKELY HE'LL SEND YOU BACK TO THE "HOME" AS SOON AS HE SEES YOU-

GEE WHISKERS- AND I TRY SO HARD TO BE GOOD- IF MR. WARBUCKS IS HARDER TO PLEASE THAN SHE IS I CAN SEE MYSELF EATING MUSH AND MILK BACK AT THE "HOME" SATURDAY MORNING-

HAROLD GRAY 9 22

I KNOW WHAT I'LL DO- I'LL ASK THE BUTLER- HE KNOWS MR. WARBUCKS AND HE'LL TELL ME ALL ABOUT HIM- MAYBE HE'S NOT SO BAD AS MRS. WARBUCKS SAYS-

WHAT KIND OF A MAN IS MR. WARBUCKS? IS HE VERY MEAN?

THE MARSTER CAN BE VERY 'ORRID HAT TIMES, HI ASSURE YOU-

HE'S A TOUGH BUR-RD, MISS ANNIE-

HE'S A TEN MINUTE EGG ALL RIGHT- I GOT LIPPY ONE NIGHT AND HE BUSTS ME NOSE AND FOUR RIBS- DON'T TALK TO HIM- THAT'S MY ADVICE, MISS ANNIE-

THANK YOU, MR. CHAUFFEUR, FOR TELLING ME-

DOES MR. WARBUCKS LIKE CHILDREN?

LIKE CHILDREN? I SHOULD SAY NOT- HE DOESN'T LIKE ANYONE- I DON'T THINK HE EVER EVEN SPOKE TO ME SINCE I'VE BEEN HERE

HAROLD GRAY 9 23

WELL, THIS IS A PLEASANT SURPRISE, ANNIE- I WAS JUST THINKING OF YOU-

OH GEE, MISS FAIR- I JUST HAD TO TALK TO YOU-

MR. WARBUCKS IS COMING HOME FRIDAY- IS HE AS MEAN AS EVERYBODY SAYS?

OH, I DON'T THINK SO- HE IS VERY GRUFF AND LOTS OF PEOPLE DON'T LIKE HIM- BUT I NEVER THOUGHT HE WAS MEAN-

IN FACT I WAS ALWAYS A LITTLE SORRY FOR HIM- HE SEEMS SO ALONE- AND I SUSPECT THAT DEEP DOWN INSIDE HE'D REALLY LIKE TO BE FRIENDLY- BUT HE'S SO ROUGH HE SCARES MOST PEOPLE AWAY-

UNDER A ROUGH EXTERIOR I THINK HE IS A REAL GENTLEMAN- I NEVER LIKED HIS MAKING HIS MONEY OUT OF THE WAR BUT IT'S NOT UP TO US TO JUDGE HIM— BUT DON'T WORRY, ANNIE- I'M SURE HE CAN'T HELP LIKING YOU-

HAROLD GRAY 9-24

MISS APRICOT, YOU WILL WRITE A NOTE TO EACH OF THE GUESTS I HAD INVITED TO DINNER FOR FRIDAY NIGHT- TELL THEM THE PARTY IS OFF- YOU KNOW HOW TO DO IT- SAY I'M SICK OR SOMETHING-

YES MAM-

OLIVER HATES THE PEOPLE I INVITE- IF HE CAME HOME AND FOUND THEM HERE HE'D THROW THEM OUT ON THEIR NECKS, ONE AT A TIME-

HAWKINS- SEE THAT MR. WARBUCKS' ROOM IS IN PERFECT ORDER- PUT THE STUFFED FISH BACK IN THE DINING ROOM AND HANG THAT CHARCOAL HORROR BACK OVER THE MANTEL- AND BE SURE AND FIND HIS CARPET SLIPPERS-

QUITE RIGHT-

AND HAWKINS- DON'T FAIL TO SEE THAT THERE IS PLENTY OF PIG'S FEET AND SAUER-KRAUT ORDERED FOR HIS DINNER-

RIGHT O, MADAM-

HAROLD GRAY 9-25-

HI WOULD SUGGEST, MISS HANNIE, THAT YOU REMAIN HOUT OF SIGHT FOR A BIT-

HELLO GENERAL- AND IF THERE ISN'T MY LITTLE ICEBERG- SORRY AS USUAL TO SEE ME HOME?

OLIVER! DON'T BE SO COARSE- AND BEFORE THE SERVANTS TOO-

OOF!

WELL, FISH, I'M HOME AGAIN- I'LL BET YOU'RE GLAD TO SEE ME ANYWAY-

SAY, FEWBRAINS! ARE YOU GOING TO STAND THERE TILL THIS PLATE'S EMPTY? YOU KEEP ANOTHER LOAD OF PIGS KNUCKLES AND SAUER KRAUT WAITING HERE ON THE SIDING; SEE?

Y-YES S-S SIR.

HAROLD GRAY 9-26.

'AT A BOY, ONE-LUNG- NOW SAY OCONOMOWOC-

GEE WHISKERS- A GUY THAT WOULD MAKE A FUSS OVER ONE-LUNG CAN'T BE VERY MEAN-

ARF!

WHAT TH— SAY- WHOSE KID ARE YOU?

I'M NOBODY'S KID, MR WARBUCKS- I'M JUST AN ORPHAN MRS. WARBUCKS TOOK ON TRIAL-

WHAT?

ON TRIAL, EH- LISTEN HERE, DON'T YOU EVER DARE TO CALL ME MR. WARBUCKS AGAIN-

YES SIR!

YOU CALL ME DADDY- SEE?

HAROLD GRAY 9 27

I'M VERY GLAD, OLIVER, THAT YOU LIKE ANNIE- YOU KNOW I TOOK HER ON TRIAL AND AT TIMES SHE HAS BEEN A TRIAL I ASSURE YOU-

BUT I FELT I SHOULD DO SOMETHING FOR CHARITY-

CHARITY, EH- CHARITY!!! IF I WAS AS FULL OF CHARITY AS YOU ARE I'D BE THE MOST SUCCESSFUL MORTGAGE-LOAN SHARK OUTSIDE OF SING SING-

ANNIE DOESN'T NEED CHARITY- JUST GIVE HER AN EVEN BREAK AND SHE'LL DO THE REST- CHARITY!!— BAH!

HAROLD GRAY

DID YOU HEAR THE LATEST ABOUT THE SNEAGLES?

OH, IT'S ALMOST TOO AWFUL TO REPEAT-

THE SNEAGLES, OF ALL PEOPLE-

OF COURSE IT'S ONLY A RUMOR BUT AS MRS. SCANDLETON SAYS—

OH I COULD HARDLY BELIEVE IT- AND THE SNEAGLES HAVE ALWAYS BEEN THOUGHT SO RESPECTIBLE- TEE-HEE-

THEY OUGHT TO BE RUN OUT OF TOWN-

SAY- WHO ARE YOUR FRIENDS? IF YOU INVITED 'EM HERE ON MY ACCOUNT YOU CAN INVITE 'EM TO LEAVE ANY TIME— SEE?

A SWELL EXAMPLE YOU'RE SETTING FOR ANNIE- YOU AND YOUR ANVIL CHORUS PALS- IF I CATCH THOSE MAGPIES IN THIS HOUSE AGAIN I'LL SHOOT 'EM-

ANNIE! GET UP OFF THE FLOOR AND SIT IN A CHAIR— WON'T YOU EVER STOP ACTING LIKE YOU WERE IN AN ORPHANAGE AND TRY TO BEHAVE LIKE A LITTLE LADY-

SAY- IF THERE'S ANY CORRECTING TO BE DONE AROUND HERE I'LL DO IT- SEE?

'AT A GIRL, ANNIE- NOW READ ME HOW THE GAME CAME OUT TODAY-

HAROLD GRAY

GEE WHISKERS- WHEN I THINK OF ALL I HAVE HERE, CLOTHES AND SWELL GRUB AND SERVANTS AND EVERYTHING I CAN'T BELIEVE IT-

BUT I'M ONLY ON TRIAL HERE AND I KNOW MRS. WARBUCKS GETS AWFUL MAD AT ME SOMETIMES- I BET SHE'LL SEND ME BACK TO THE "HOME" SOME DAY- THEN I WON'T HAVE YOU ANY MORE OR ANYTHING-

AW, YOU POOR LITTLE TYKE- COME TO YER DADDY-

BOO! HOO! SOMETIMES IT'S AWFUL TO BE JUST AN ORPHAN WITH NO PAPA OR MAMA TO LOVE YOU- SNIFF- SNIFF-

DON'T YOU WORRY ABOUT THAT ORPHAN STUFF- JUST KEEP A STIFF UPPER LIP AND EVERYTHING WILL BE JAKE- I'LL SEE TO THAT- AIN'T I YER DADDY?

HAROLD GRAY

EVER SINCE I CAN REMEMBER, ANNIE, I'VE BEEN ALONE SAME AS YOU- NOBODY EVER HELPED ME- I HAD TO HELP MYSELF- SEE? THE WIFE AND I HAD PRETTY ROUGH GOING- I HAD A LITTLE MACHINE SHOP-

THEN THE WAR CAME ALONG- I WAS TOO OLD TO FIGHT BUT I WANTED TO DO MY BIT SO I MADE MUNITIONS- WELL, I MADE A FORTUNE, TOO, AND EVERYBODY HATES ME FOR IT- MAYBE I DID WRONG, ANNIE- BUT I DID THE BEST I KNEW-

I THOUGHT MONEY WOULD MAKE THE MRS. HAPPY - I THOUGHT SHE'D BE PROUD OF ME- BUT I GUESS I WAS WRONG, ANNIE- I'VE MADE NOTHING BUT MISTAKES ALL MY LIFE-

DON'T YOU WORRY- I LOVE YOU "DADDY"

"DADDY"— GOSH, IF THERE WERE MORE LITTLE GIRLS LIKE YOU IN THE WORLD THERE'D BE A LOT LESS TOUGH OLD BIRDS LIKE ME - BUT THERE'S ONLY ONE LITTLE ANNIE AND SHE'S MINE-

HAROLD GRAY

COULD I ASSIST YOU TO SOME OF THE FOWL, MR. GOOSEBERRY?

AND WOULD YOU CARE FOR A BIT OF THE ASPARAGUS, MR. GOOSEBERRY?

SWISH

SAY- WAIT A MINUTE- WHAT'S THE IDEA OF PASSING UP THE KID ON EVERY DEAL? YOU SERVE IN ALPHABETICAL ORDER FROM NOW ON AND REMEMBER ANNIE BEGINS WITH A CAPITAL "A"- SEE?

Y-Y-ES, S-S-SIR-

HAROLD GRAY

I HAVE AN APPOINTMENT WITH MR. WARBUCKS-

QUITE SO, COUNT- I WILL CALL HIM-

WHAT ZE —?

HEAVENS! IT SOUNDS LIKE A RIOT-

HEY!! WHEE- WAM!

OH, ZESE AMEERICANS! ZEY WILL BE ZE DEATH OF ME-

OLIVER!

WHOA, THAR, LIGHTNIN'-

RIDE 'IM, COWBOY!

HANG ON, ANNIE!

ARF!

HAROLD GRAY 10-6

TAKE THAT, YOU LITTLE IMP- AND NEXT TIME PICK ON SOME KID YOU CAN LICK-

MY BIG BRUDDER'LL FIX YOUR CLOCK FOR THAT-

THINK YOU'RE SMART, DONTCHA? I'LL LEARN YUH A COUPLE OF NEW ONES-

COME HERE, FUNNY-FACE - I'LL TEACH YOU HOW TO TREAT A LITTLE LADY-

YOU BIRDS COME BACK LOOKING FOR ANY MORE TROUBLE AND YOU'LL BE DISGUSTED WITH HOW MUCH YOU FIND — WE SURE TOOK 'EM, DIDN'T WE 'DADDY?

'AT A GIRL, ANNIE - A STRAIGHT LEFT TURNETH AWAY WRATH-

HAROLD GRAY 10-7

GEE- THE POOR OLD MAN-
HELLO, SANTA CLAUS-
YA-A-A-
HEY- YUH DROPPED YOUR POCKET BOOK-
WELL, HOW'S YER LIVER TODAY, GRAN-PAW? THAT'S GOOD-

SO YOU'LL PICK ON A POOR OLD MAN WILL YUH? I'LL GIVE YOU HOODLUMS JUST TWO SECONDS TO DO A FADE-OUT- ONE- TWO--

YEOW!

GEE- I GUESS IT WASN'T VERY LADYLIKE BUT I FELT SO SORRY FOR THE POOR OLD MAN-
I DON'T KNOW WHEN I'VE BEEN SO ASHAMED OF ANYONE AS I AM OF YOU-
POLITENESS TO OLD FOLKS, ANNIE, IS JUST LIKE "STERLING" ON SILVER- IT PROVES YOU'RE REAL QUALITY CLEAR THROUGH-
10-8 HAROLD GRAY

YOU WITH YOUR SUSPENDERS AND BRASS COLLAR BUTTON AND CARPET SLIPPERS- AND THOSE RED SLEEVE BANDS AND THAT STINKING OLD PIPE- JUST BECAUSE YOU ARE HOME IS NO REASON FOR YOU LOOKING WORSE THAN A TRAMP-

YOU MORTIFY ME EVERY TIME COMPANY IS HERE- WHAT CAN MY FRIENDS THINK OF YOU? YOU'RE SIMPLY RUINING ME SOCIALLY- AND ANNIE—

HOW YOU CAN STICK UP AS YOU DO FOR THAT ILL-MANNERED BRAT—
SAY- I ADMIT THE ONLY GOOD THING ABOUT ME IS MY NAME ON A CHECK- YOU NEVER YELP ABOUT THAT- ROAST ME- THAT ROLLS OFF MY KNIFE-

BUT YOU LAY OFF THE ANNIE KNOCK- SHE'S AN ORPHAN- AND YOU WERE A PLUMBER'S KID- THEY GAVE HER A REAL HEART- YOU GOT A CHUNK OF SOLDER-
HAROLD GRAY
10-9

OLIVER- PUT ON A COAT AT LEAST- THERE IS COMPANY COMING-
I SHOULD WASTE MY FRAGRANCE ON THE DESERT AIR! IF YOU FOOL ANY REAL PEOPLE INTO COMING HERE I'LL MAKE A LILY LOOK LIKE A SPRIG OF DOGFENNEL-

MY HUSBAND IS DRIVING ME TO DISTRACTION, MISS FAIR-
HELLO, ANNIE-
HELLO, MISS FAIR-

HE REFUSES TO WEAR A COAT OR COLLAR AROUND THE HOUSE- IN SPITE OF ALL I CAN DO HE IS A TERRIBLE BOOR- HE IS ABSOLUTELY RUDE TO MY CLOSEST FRIENDS- BUT I HOPE YOU WILL OVERLOOK AS MUCH AS POSSIBLE-

HOW DO YOU DO, MR. WARBUCKS?
HOW DO YOU DO MISS FAIR? THIS IS INDEED A PLEASURE- AND HOW'S YOUR MOTHER?
HE'S MY DADDY.
HAROLD GRAY
10-10

GO AHEAD- GO TO YOUR ROOSHUN DRAMA- ANNIE AND I ARE GOING TO TAKE IN A SWELL VAUDEVILLE SHOW-

GEE WHISKERS- I WISH I HAD A FUNNY LOOKING DOLL THAT COULD TALK LIKE THAT-
I'LL ASK THE VENTRILOQUIST. MAYBE HE CAN GET YOU ONE-

HOT ALLIGATOR- I BET I ATE A DOZEN THINGS I NEVER EVEN HEARD OF BEFORE- LOBSTER AND EVERYTHING- AND THIS IS THE BIGGEST DISH OF ICE CREAM IN THE WORLD, ISN'T IT "DADDY"-

THE LITTLE TYKE IS SOUND ASLEEP, MARIE- YOU PUT HER TO BED- DON'T WAKE HER AND IT'S TEN BUCKS EXTRA FOR YOU- WAKE HER AND YOU'RE CANNED, SEE?
YES SIR-
Z-Z-Z
Z-Z-Z
HAROLD GRAY
10-11

GEE, THE BELL IS ON THE FRITZ AND THEY DON'T HEAR ME KNOCK- BUT THE DOOR ISN'T LOCKED- MISS FAIR WON'T CARE IF I STEP IN OUT OF THIS RAIN-
FAIR

SNIFF- SNIFF- YES DAUGHTER- I BORROWED FIVE HUNDRED DOLLARS A YEAR AGO- I THOUGHT I COULD PAY IT RIGHT BACK, AND THE MAN SEEMED SO HONEST- I WAS TO PAY A LITTLE INTEREST EACH MONTH-
THERE, THERE, MOTHER-

NOW I'VE PAID OVER SEVEN HUNDRED DOLLARS IN INTEREST AND I STILL OWE ALL THE $500- OF COURSE I GAVE A MORTGAGE AND NOW IF I CAN'T PAY $500 BY SATURDAY THEY WILL TAKE OUR HOME- BOO-HOO-HOO-
YOU SHOULD HAVE TOLD ME BEFORE MOTHER- BUT DON'T WORRY- I'LL SEE WHAT I CAN DO-

LEAPIN LIZARDS! THIS IS NO PLACE FOR ME- I THOUGHT AN ORPHAN HAD TROUBLES BUT I GUESS MISS FAIR HAS MORE TO WORRY ABOUT THAN A CROCODILE WITH THE TOOTH-ACHE-
FAIR
HAROLD GRAY
10-12

HERE, HERE- THIS WON'T DO AT ALL— WHY THE NIAGARA?

SNIFF- SNIFF- O-OOO-

THERE, THERE- TELL YOUR OLD DADDY ALL ABOUT IT- HE CAN KEEP A SECRET-

BOO-HOO- I HEARD MISS FAIR'S MOTHER TELLING HER A LOAN MAN WAS GOING TO TAKE AWAY THEIR HOME-

WHO IS THIS LOAN SHARK?

I DON'T KNOW- THEY WERE BOTH CRYING AND I DUCKED BEFORE THEY KNEW I'D HEARD THEM-

CAN'T WE DO SOMETHING TO HELP THEM, "DADDY"?

SURE WE'LL DO SOMETHING- BUT WE'VE GOT TO KEEP QUIET AND WORK TOGETHER- LOAN SHARKS ARE BAD EGGS BUT ALL THE LOAN SHARKS IN THE WORLD CAN'T LICK US BOTH-

HAROLD GRAY 10-14

WELL, ANNIE, HAVE YOU DOPED OUT ANY WAY TO HELP MISS FAIR AND HER MOTHER?

I'VE GOT IT- WHY CAN'T YOU GIVE THEM THE MONEY AND LET THEM PAY THIS LOAN SHARK GUY?

NOPE- THAT WOULD BE EASY BUT IT WON'T WORK FOR ELEVEN REASONS- FIRST, MISS FAIR WOULDN'T STAND FOR IT- AND THE OTHER TEN REASONS DON'T COUNT-

THEN WHAT ARE WE GOING TO DO?

WE'VE GOT TO HELP 'EM WITHOUT THEIR GETTING HEP, SEE? THAT'S GOING TO BE A TICKLISH JOB-

WE'VE JUST GOT TO DO SOMETHING BEFORE SATURDAY- MISS FAIR WAS THE ONLY PERSON WHO WAS EVER REALLY KIND TO ME TILL YOU CAME ALONG-

DON'T WORRY, ANNIE- WE'RE PARTNERS IN THIS AND WE'LL FIGURE OUT SOMETHING YET- JUST THINK HARD-

GEE, I'VE BEEN THINKING SO HARD MY HEAD FEELS ALL SCRAMBLED NOW-

HAROLD GRAY 10-15

I WAS SELLING TAGS FOR THE DISCOURAGED POETS ALL MORNING AND I CALLED ON MR. SPYDER, THAT MORTGAGE-LOAN PERSON- AND WHO DO YOU THINK I SHOULD FIND THERE? YOU'D NEVER GUESS IN THE WORLD-

MISS FAIR'S MOTHER- THE OLD LADY HAD MORTGAGED HER HOME AND OF COURSE COULDN'T PAY UP- AND THERE SHE WAS, PLEADING WITH THIS SPYDER PARTY- YOU'D HAVE DIED! AND THE FAIRS SUPPOSED TO BE SO HIGH AND MIGHTY SOCIALLY-

AND MR. SPYDER IS GOING TO FORECLOSE ON SATURDAY- I DON'T KNOW WHAT MISS FAIR AND THE OLD LADY WILL DO- THEY WON'T HAVE A CENT AND MISS FAIR IS WORKING NOW I HEAR- I HATE TO CARRY GOSSIP BUT I JUST HAD TO COME IN AND TELL YOU-

GEE WHISKERS- IF THAT OLD DAME EVER BITES HER TONGUE SHE'LL DIE OF BLOOD POISON SURE- SO THIS LOAN GUY'S NAME IS SPYDER- I'LL HAVE TO TELL "DADDY" RIGHT AWAY-

HAROLD GRAY 10-16

WELL, ANNIE, YOU SURE SAVED THE DAY BY FINDING OUT WHO THE LOAN SHARK IS- NOW WE'LL SEE IF HE'LL LISTEN TO REASON-

WHAT ARE YOU GOING TO SAY TO HIM?

I UNDERSTAND, MR. SPYDER, YOU HOLD A MORTGAGE ON MRS. FAIR'S HOME- WOULD YOU SELL IT?

WELL, I MIGHT CONSIDER IT, MR. WARBUCKS- MISS FAIR IS A VERY ATTRACTIVE GIRL ISN'T SHE-

THAT'S GREAT- SPRING SOME MORE FUNNY ONES- NOW YOU'VE GOT 30 SECONDS TO DO THREE THINGS- SEE? OPEN YER PAN AFTERWARDS ABOUT THIS AND YOU'LL BE IN STIR FOR THE NEXT THOUSAND YEARS- AND I DON'T MEAN MAYBE-

NOW ANNIE- REMEMBER THIS IS OUR SECRET- NOT A WORD TO ANYONE EVER- KEEP IT DARK AS A CLOUD OF INK-

GEE, WHAT A BIG, STRONG DADDY YOU ARE- WE FIXED HIM, DIDN'T WE?

HAROLD GRAY 10-17

IT'S THE MOST MYSTERIOUS THING- I SAW MISS FAIR ON THE STREET AND SHE WAS ALL SMILES- I KNEW BETTER THAN TO TRY TO PUMP HER SO I WENT AROUND RIGHT AWAY AND CALLED ON HER MOTHER AND SHE TOLD ME EVERYTHING SHE KNEW-

MR. SPYDER WROTE HER SAYING A MOST PAINFUL MISTAKE HAD BEEN CALLED TO HIS ATTENTION SO HE WAS DOING THREE THINGS- SENDING BACK ALL THE MONEY SHE'D PAID- CANCELLING THE MORTGAGE AND APOLOGIZING FOR HIS ERROR- YOU CAN'T FOOL ME- THERE'S SOMETHING AT THE BOTTOM OF THIS-

AND NOT ONLY THAT- I WENT TO HIS OFFICE BUT HE WOULDN'T MENTION THE MATTER AT ALL- AND HE WAS THE MOST TERRIBLE SIGHT WITH HIS FACE ALL BANDAGED AND A DISTINCT LIMP- HE SAID HE MET A MAN-EATING TIGER- MARK MY WORDS! THERE'S MORE TO THIS THAN APPEARS ON THE SURFACE-

GEE WHISKERS

WELL, SO THE OLD MAGPIE IS BACK- EVEN MAGPIES ARE USEFUL AT TIMES, EH ANNIE?

AND MISS FAIR HAS HER HOME AND MR. SPYDER HAS A BUSTED PAN- THEY CAN'T GET AHEAD OF US, CAN THEY, "DADDY"?

HAROLD GRAY 10-18

See 'Spy vs. Spy' story beginning on Page 48

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